INSIDE State of the Art: New Mexico • Arturo Chávez • Art of the Horse • Alfred Jacob Miller

Previews of Works For Sale at Upcoming Shows

MAY 2023

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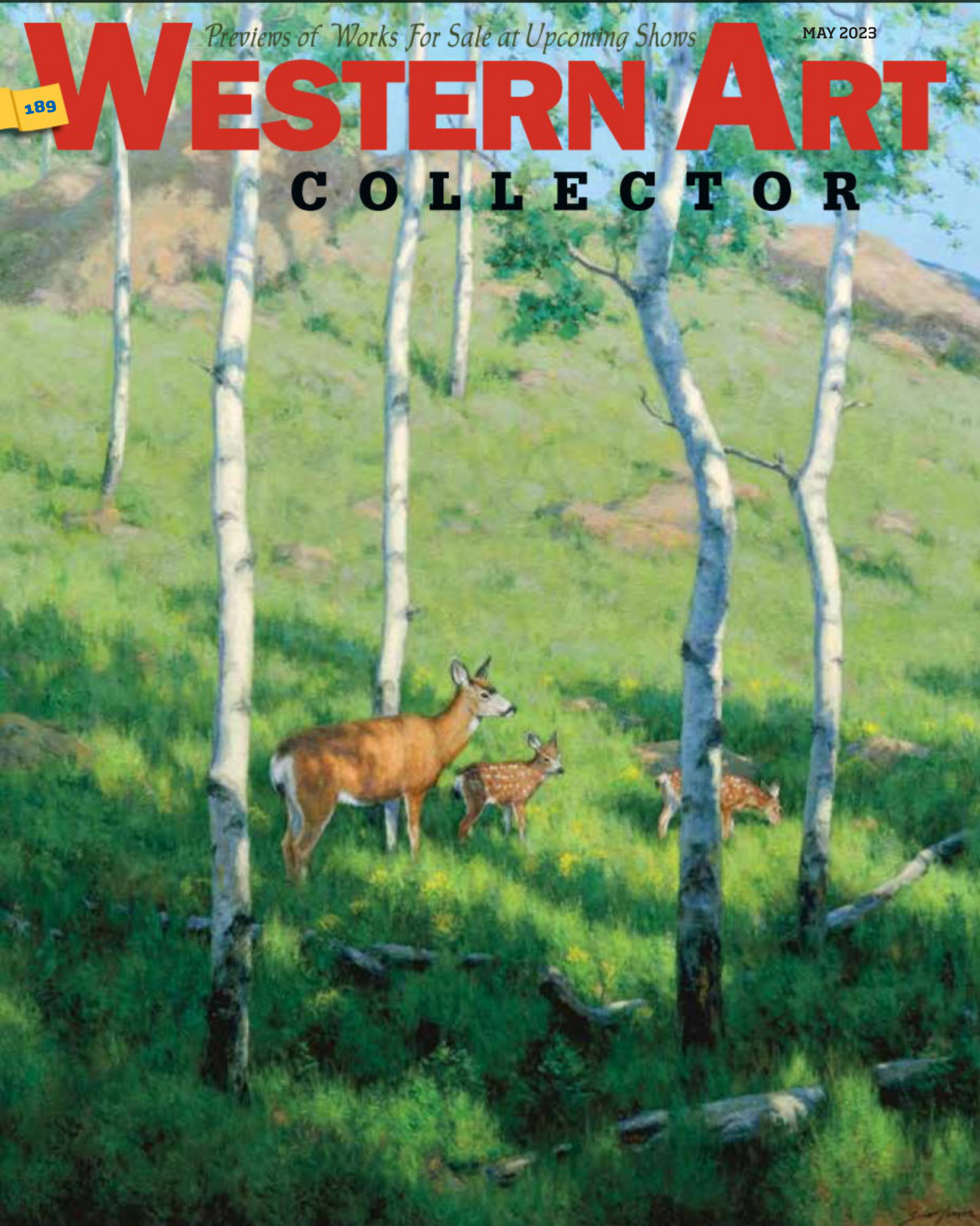

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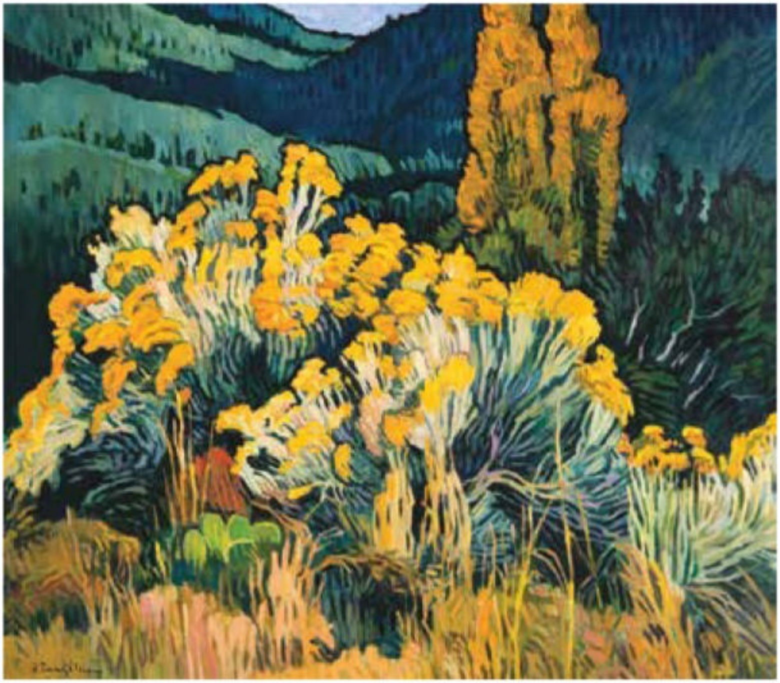

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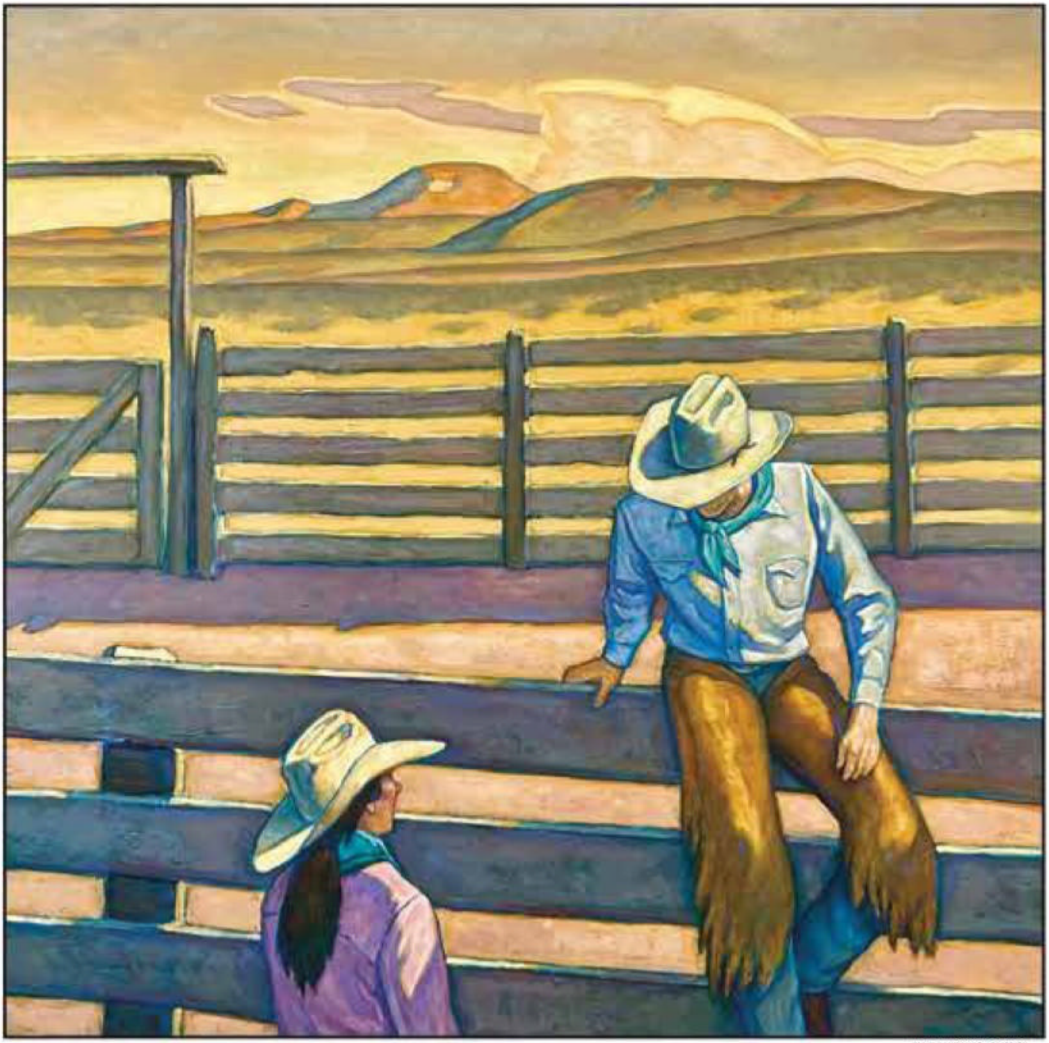

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Single copies $9.95. Subscription rate for one year is $55. To place an order, change address or make a customer service query, please email **service@WesternArtCollector.com** or write to P.O. Box 2320, Scottsdale, AZ 85252-2320.
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P.O. Box 400 LCD 20, Thornhill, Ontario, Canada L3T QH2

PUBLISHER: INTERNATIONAL ARTIST PUBLISHING
WESTERN ART COLLECTOR
(ISSN 1936-7546) is published 12 times a year
by International Artist Publishing Inc.
www.WesternArtCollector.com

LETTER FROM THE PUBLISHERS

Wagon Loads of Art

Welcome to the May issue of *Western Art Collector*! I am writing on April 2, 2023, and I want to reflect on the past four weeks. We have been on the Western Art Trail all month long. We started the month supporting our sister title *Native American Art* as the official magazine of the 65th annual *Heard Museum Guild Indian Fair & Market* on March 4 and 5 in Phoenix. More than 20,000 people attended and our team was there to sell subscriptions, pass out the official magazine, and meet and greet collectors.

In week two, our team witnessed the historic Mark Maggiori show at Legacy Gallery in Scottsdale, Arizona. A packed house, auction records and $3 million in sales—it was an epic night in the magazine's hometown.

For week three, Michael Clawson and I attended *Western Art Week*, during which *Western Art Collector* is a major media sponsor for many of the events around Great Falls, Montana. This is a must-see week of 16 art events over a five-day period. There were two great auctions, *Charlie's March Roundup* and *March in Montana*. The shows included *The Great Western Show*, made up of four shows, and the *Out West Art Show & Sale* at the Heritage Inn, where you can talk to individual artists as they hang their shows salon-style in separate rooms.

Saving the best for last, the C.M. Russell Museum is spectacular. Built on the site where Charlie Russell lived and painted, the museum offers visitors the chance to tour his home and see his studio. You can literally feel the spirit and creativity of Charlie Russell in those rooms.

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In the fourth week of March, Adolfo Castillo and Michael Clawson were in full force at the Briscoe Western Art Museum's *Night of Artists* exhibition in San Antonio, Texas. We are the major media sponsor of the museum show, which features a who's who of top artists and collectors. Michael hosted a fantastic panel that you can read more about on Page 6.

And then, as if all of this wasn't enough, to close out the month Adolfo and I attended *Cowgirl Up! Art From the Other Half of the West* at the Desert Caballeros Western Museum in Wickenburg, Arizona.

Well, I hate to say it but I am out of room to talk about the May issue. Our State of the Art: New Mexico starts on Page 80. There are plenty of gallery previews to keep your collecting mind working overtime—those start on Page 109. We hope this May issue inspires you!

Wendie Martin Adolfo Castillo

Wendie Martin and Adolfo Castillo
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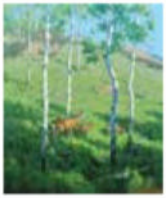

ON THE COVER. . .

Scott Yeager, *Summer Sunshine*, oil on linen, 36 x 30"
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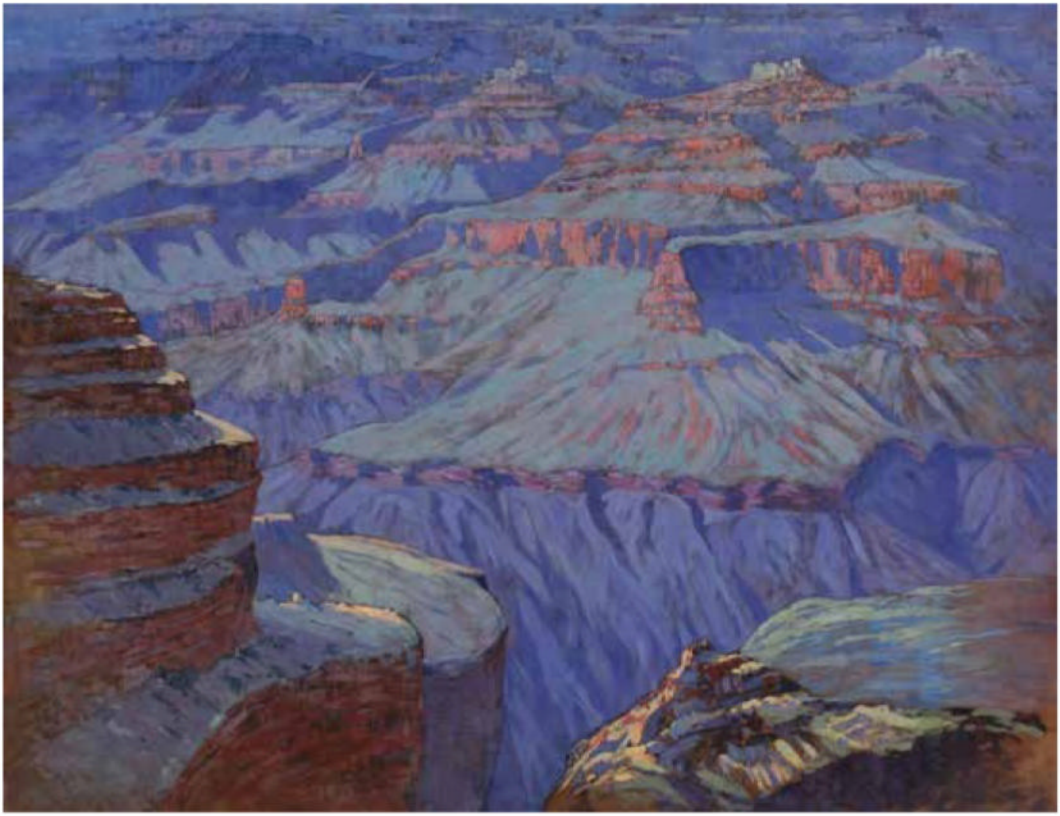

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A Robust Market

In March, I moderated two panels for the *Night of Artists* exhibition at the Briscoe Western Art Museum in San Antonio, Texas. During the second panel, several fascinating issues were raised about the structure of the Western art market, and where collectors should be focusing their time, energy and money. At the center of this discussion was Beau Alexander from Maxwell Alexander Gallery in Los Angeles. From his perspective as a gallery owner, he spoke about why galleries are vital to the art market and how they are instrumental in finding and nurturing new artists, as well as supporting established artists. He also spoke about how auctions and even large museum shows, like *Night of Artists*, compete with galleries.

The reaction from the panel was immediate—and fascinating. Suddenly, all at once, everyone wanted to talk about the issues Alexander had brought up. In the days following the panel, I heard from countless artists, collectors, auction specialists, gallery owners, museum directors and *Western Art Collector* readers, most of whom were thrilled that the discussion took place. They didn't always agree with Alexander, but there was near-universal acclaim for him starting the discussion and for his candid thoughts on the topics of auctions, galleries and museum exhibitions. Also, a big shout-out to Michael Duchemin and his Briscoe team for facilitating a challenging conversation about art, and not backing down when it came to discussing complex issues.

The best part about the panel's more viral and buzzworthy moments (see the whole video on the Briscoe's Facebook page) was that it got people thinking about the nature of the Western art market and why Western art is so very unique within the larger American art market. Western art is in a world unto itself, a whole ecosystem of shows, sales and exhibitions. And not only are there numerous places to buy art, there are also numerous places to sell art. Other genres don't have that luxury, but in Western art there exists pathways for every kind of collector, be it through gallery shows, live and online auctions, the many great museum shows and even directly through the artist's studio.

However you choose to interact with the Western art world, count on *Western Art Collector* to be there to preview the openings, cover the shows, highlight the top artists, and feature the sales and exhibitions. We are all part of something very special and we're excited you've joined us on the journey.

Michael Clawson
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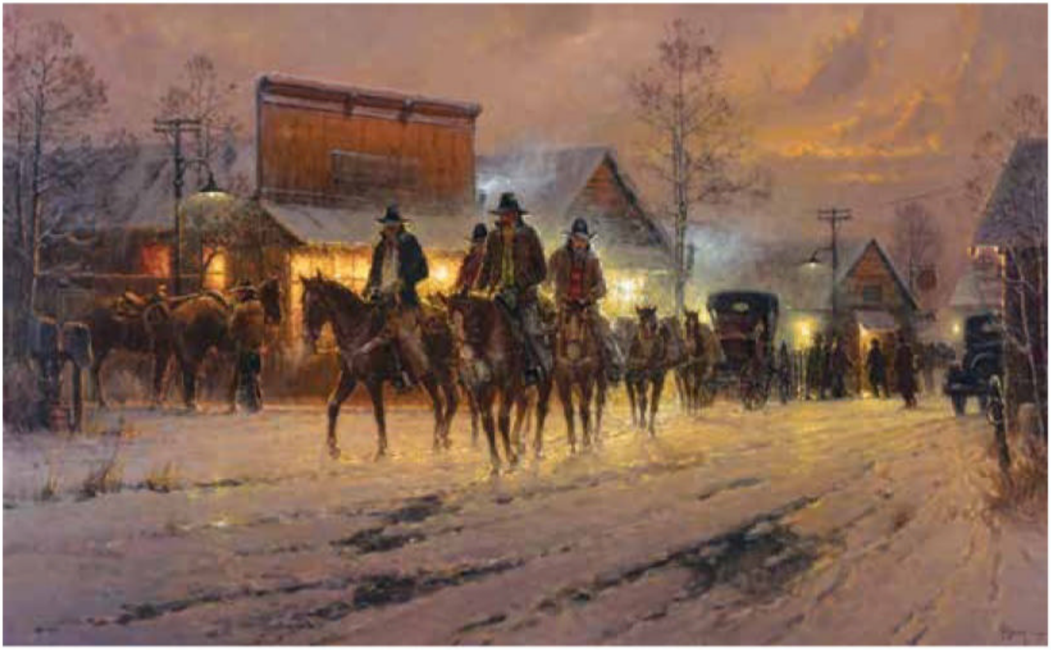

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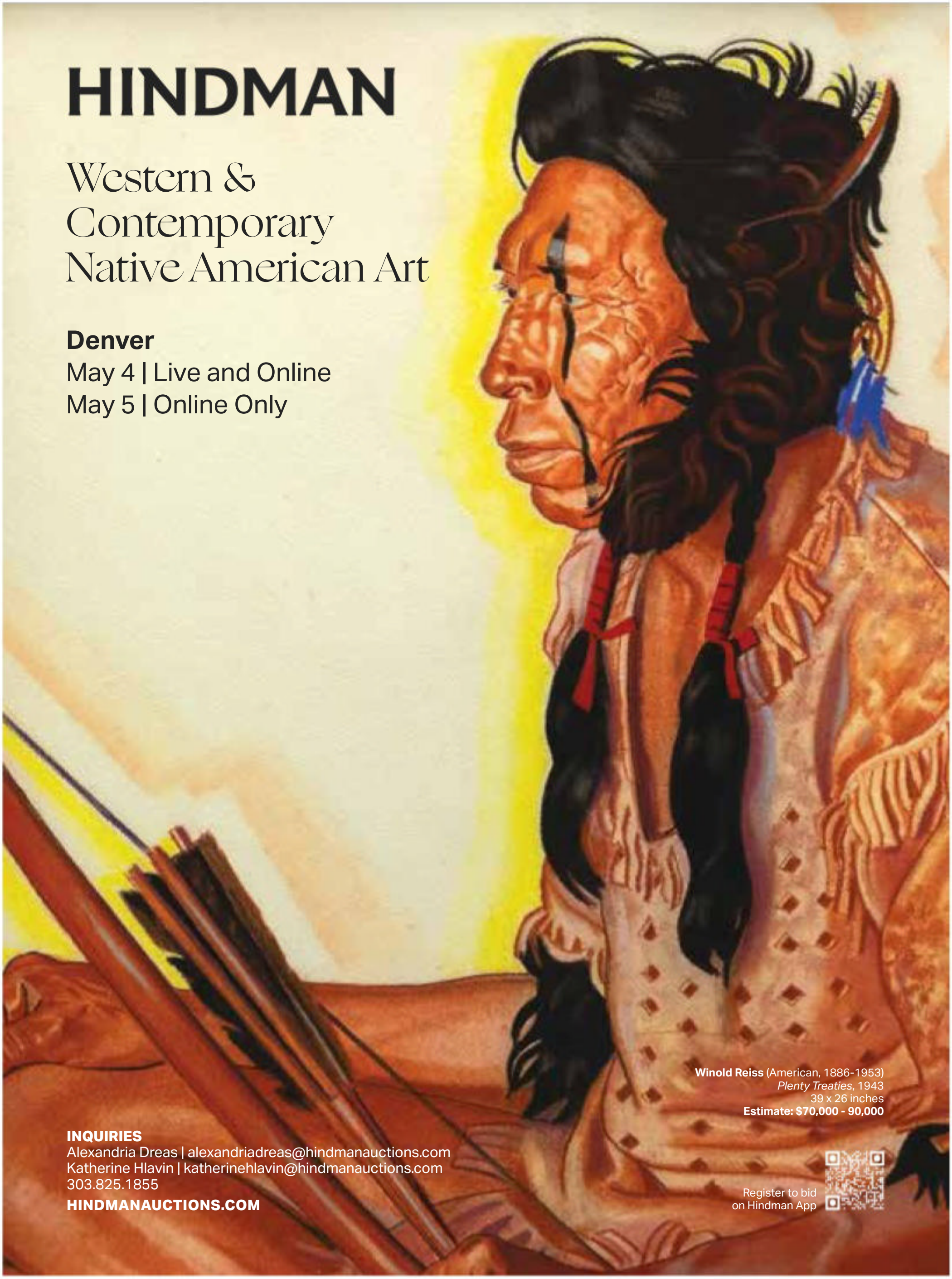

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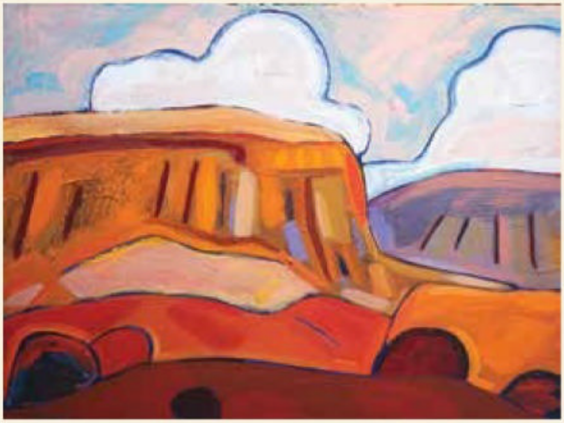

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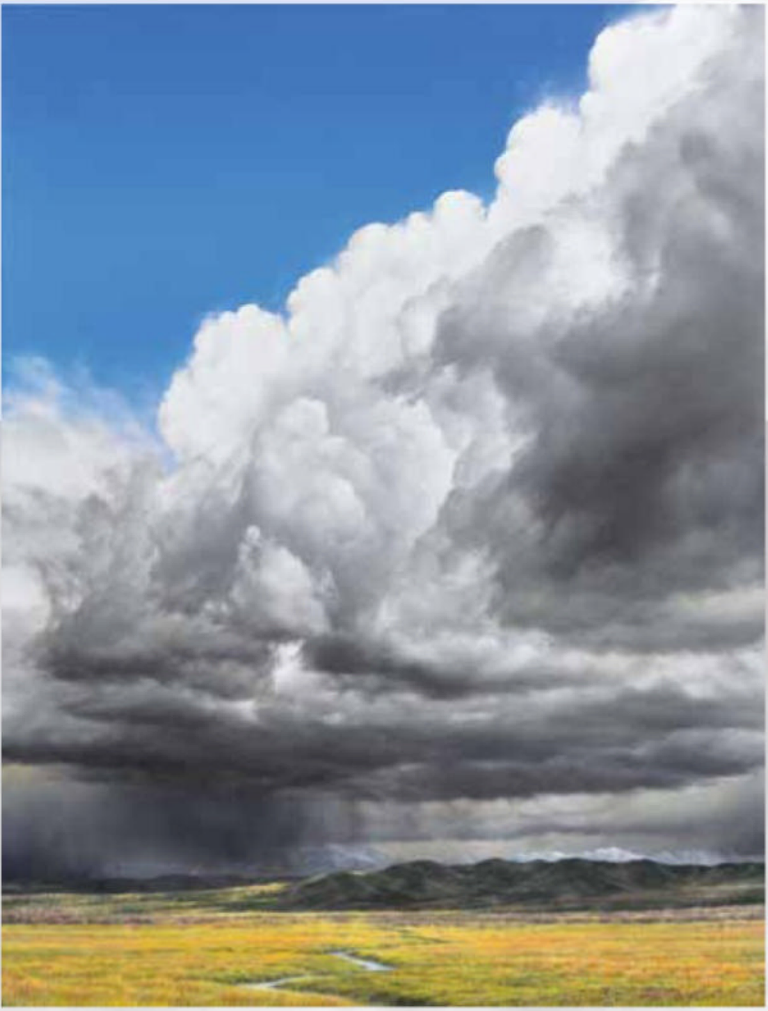

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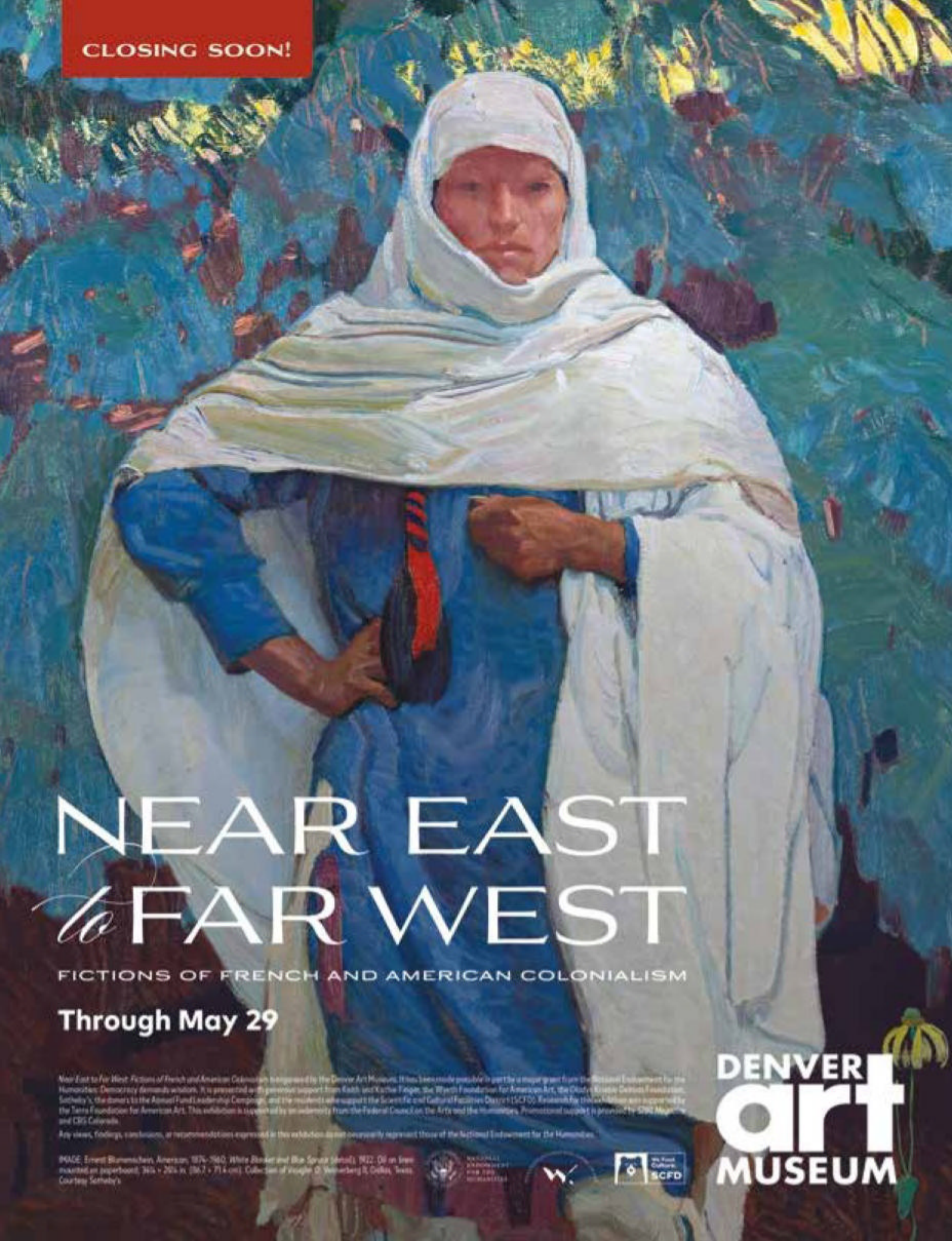

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Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.

IMAGE: Ernest Blumenschein, American, 1874–1960, *White Blanket and Blue Spruce* (detail), 1922. Oil on linen mounted on paperboard, 36[illegible] × 28[illegible] in. ([illegible] × 71.4 cm). Collection of Vaughn D. Vennerberg II, Dallas, Texas. Courtesy Sotheby's

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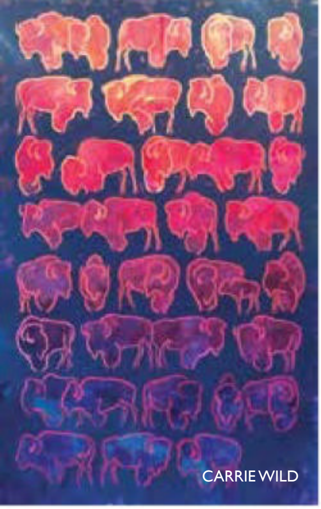

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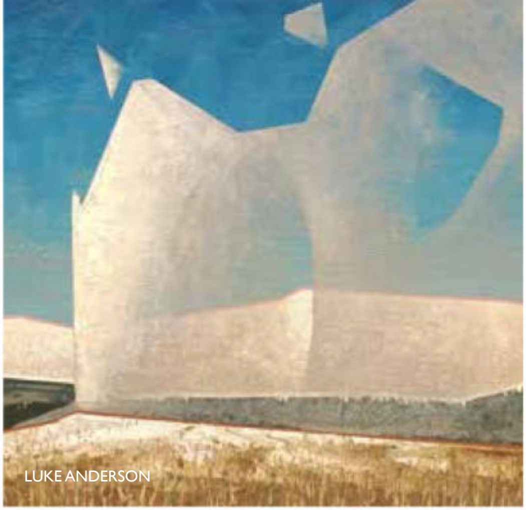

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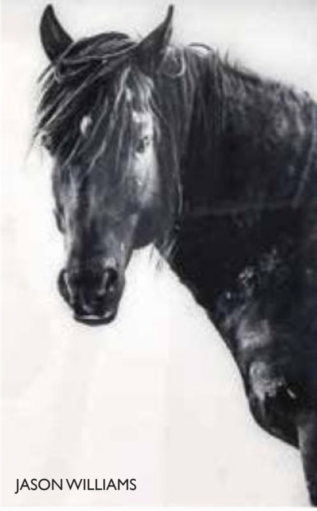

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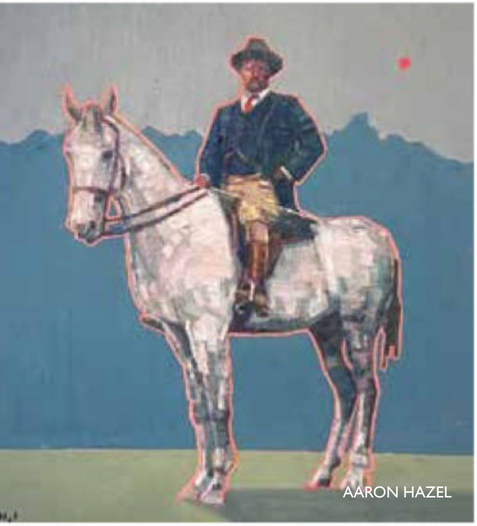

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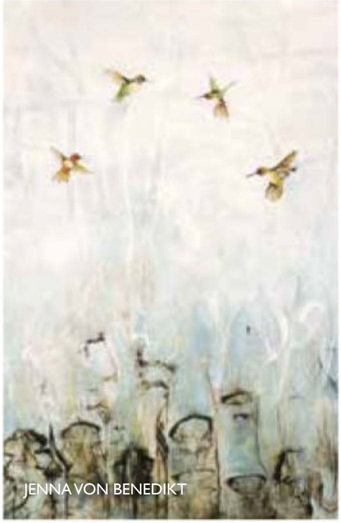

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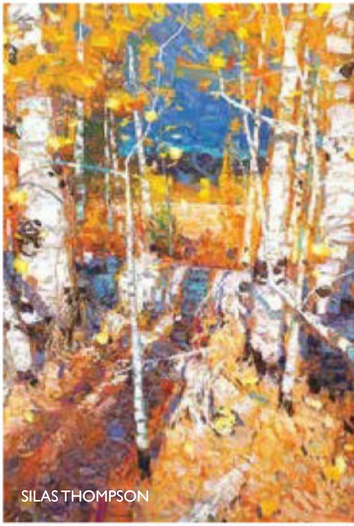

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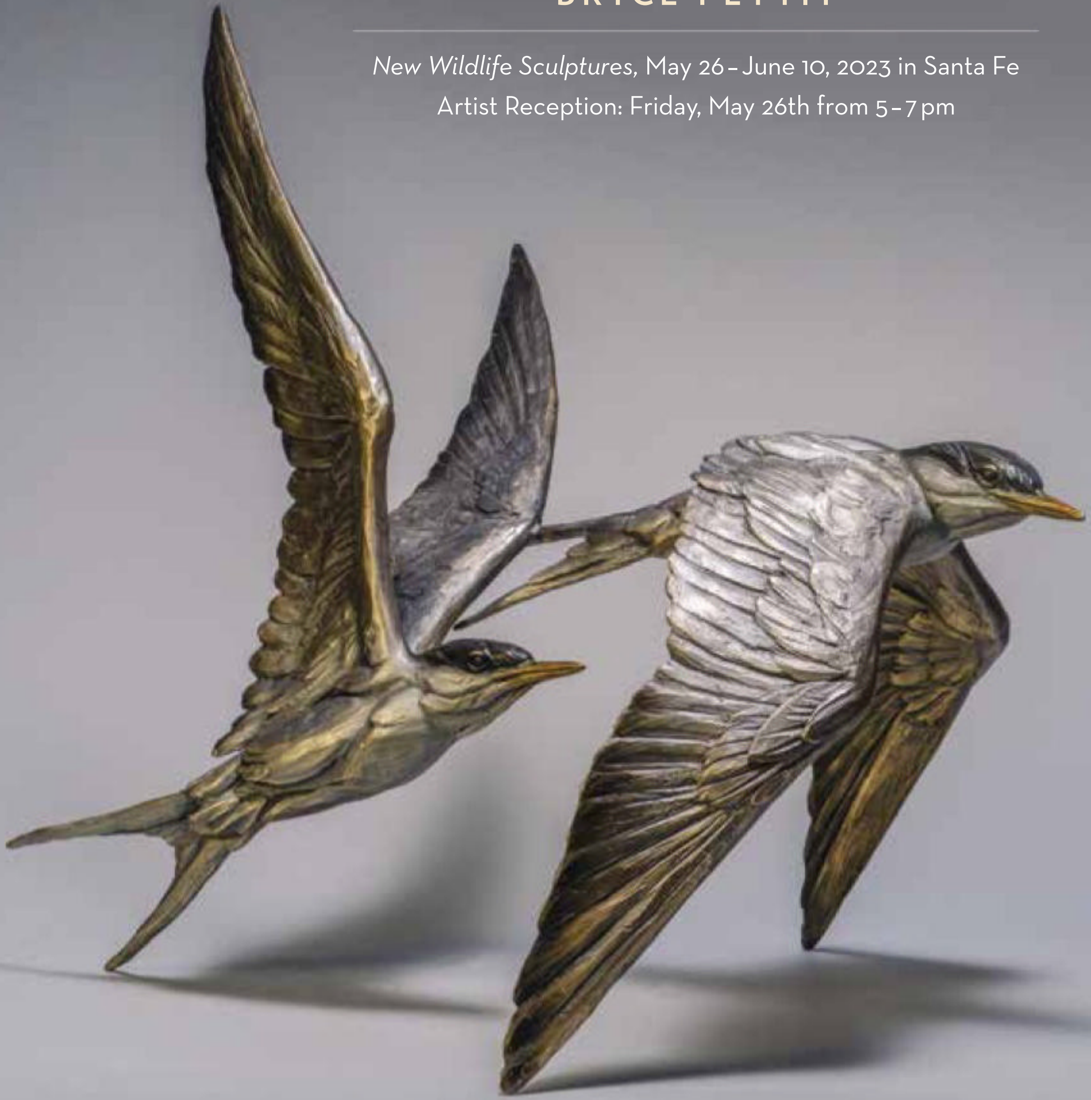

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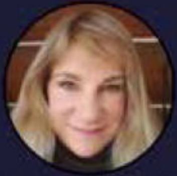

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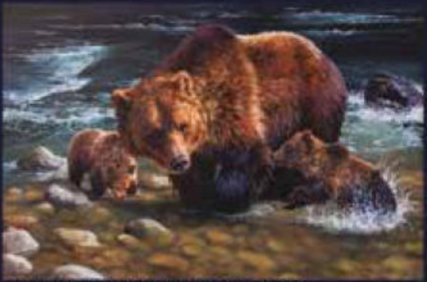

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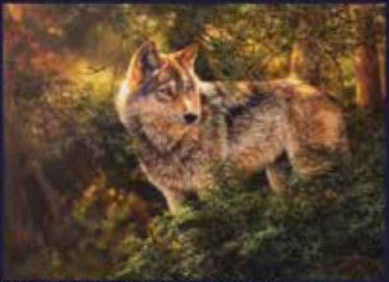

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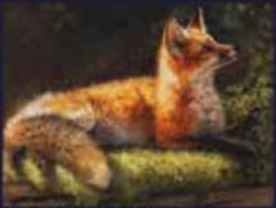

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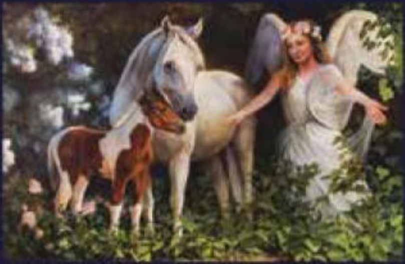

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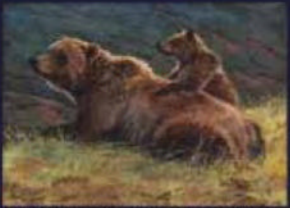

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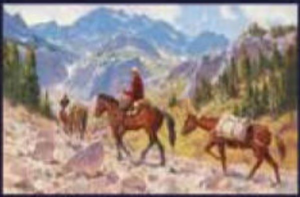

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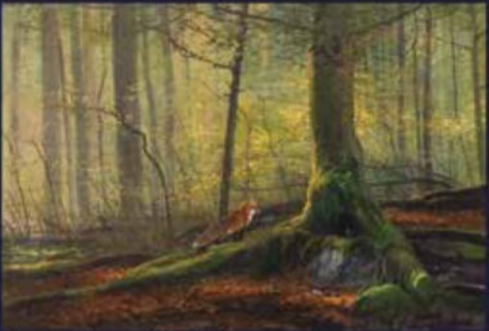

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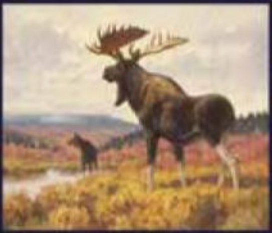

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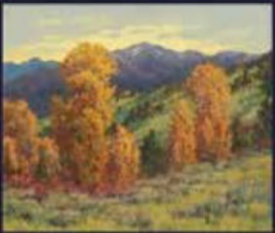

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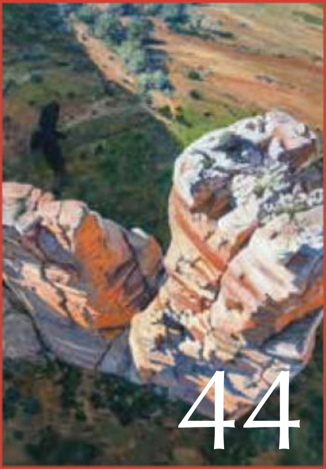
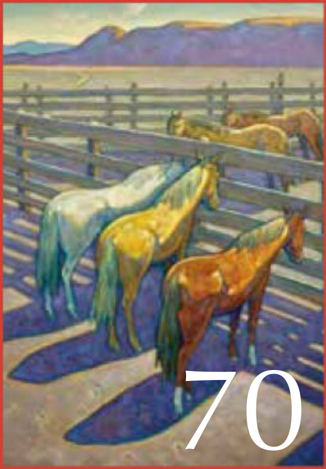
Previewing New Exhibitions Every Month Coast To Coast





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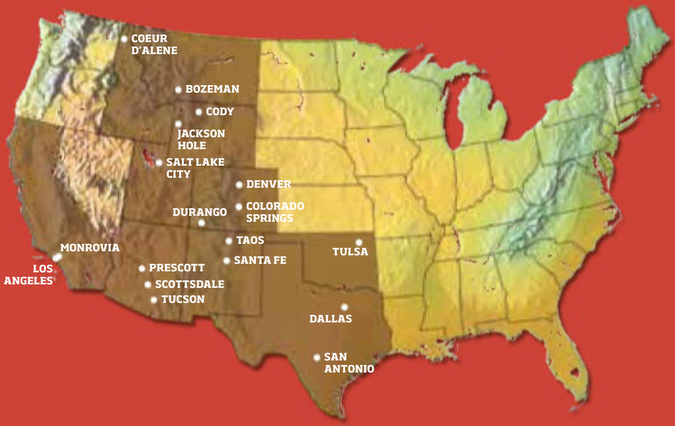
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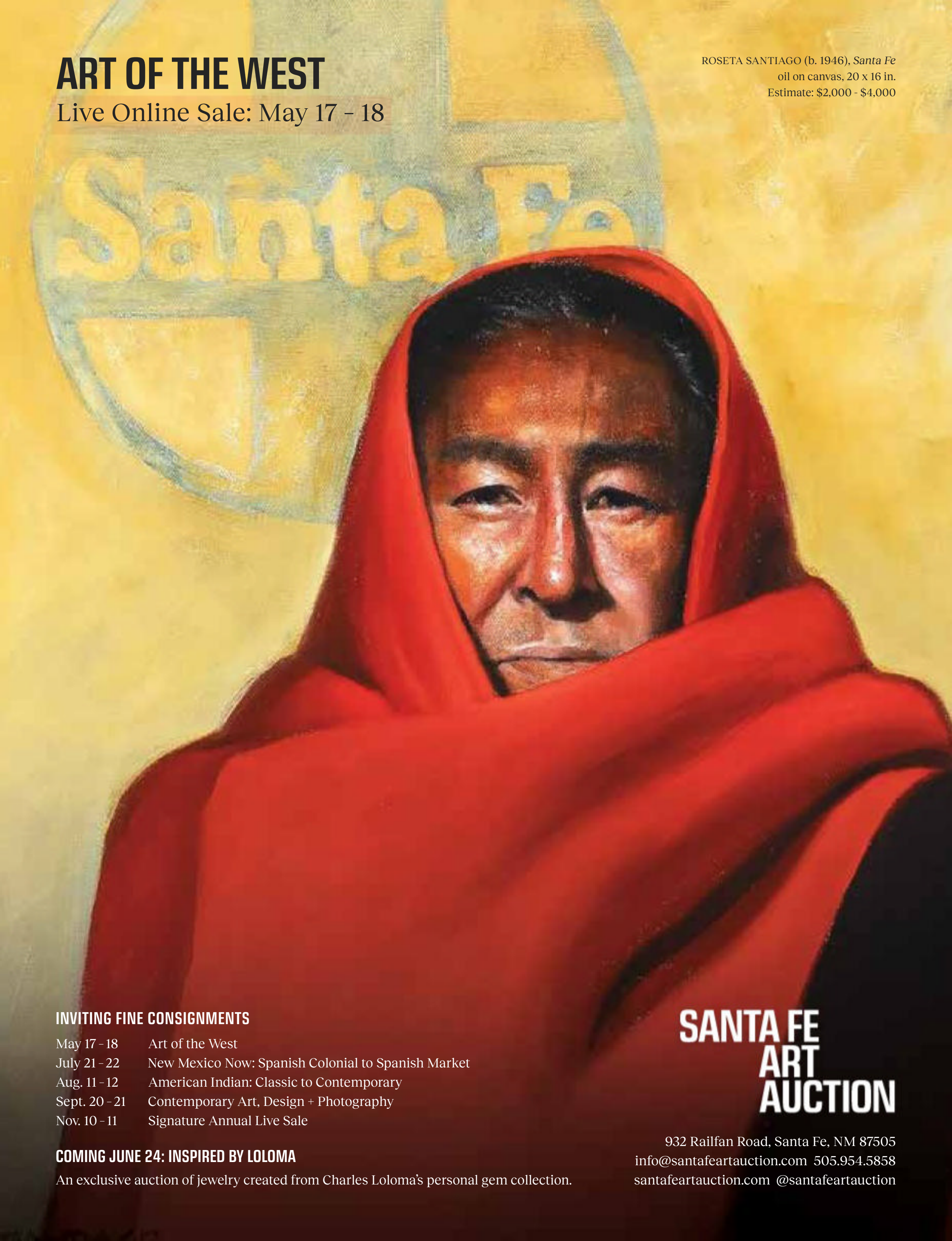

ART OF THE WEST

Live Online Sale: May 17 - 18

ROSETA SANTIAGO (b. 1946), *Santa Fe*
oil on canvas, 20 x 16 in.
Estimate: $2,000 - $4,000

INVITING FINE CONSIGNMENTS

May 17 - 18	Art of the West
July 21 - 22	New Mexico Now: Spanish Colonial to Spanish Market
Aug. 11 - 12	American Indian: Classic to Contemporary
Sept. 20 - 21	Contemporary Art, Design + Photography
Nov. 10 - 11	Signature Annual Live Sale

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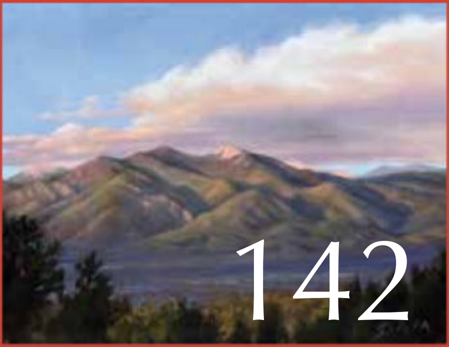

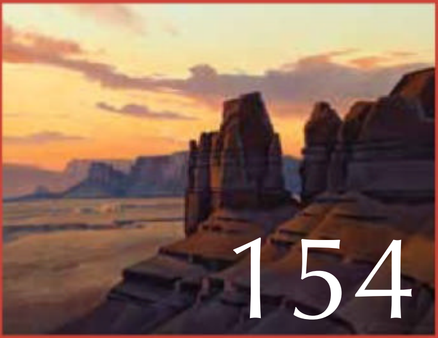

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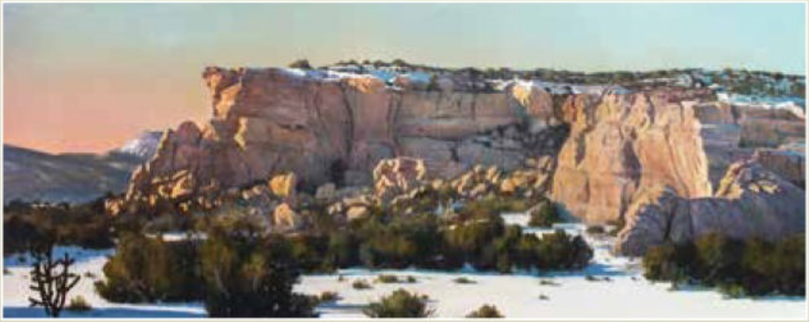
ARTURO CHAVEZ

WHERE THE STONES TOUCH THE SKY

SHOW & SALE · MAY 19 - 28, 2023



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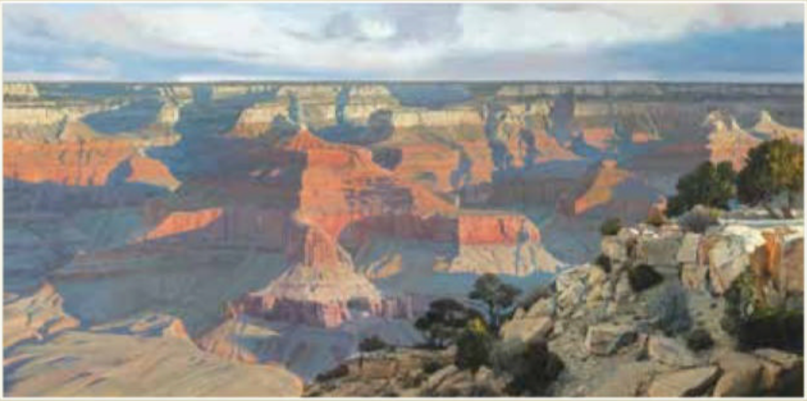

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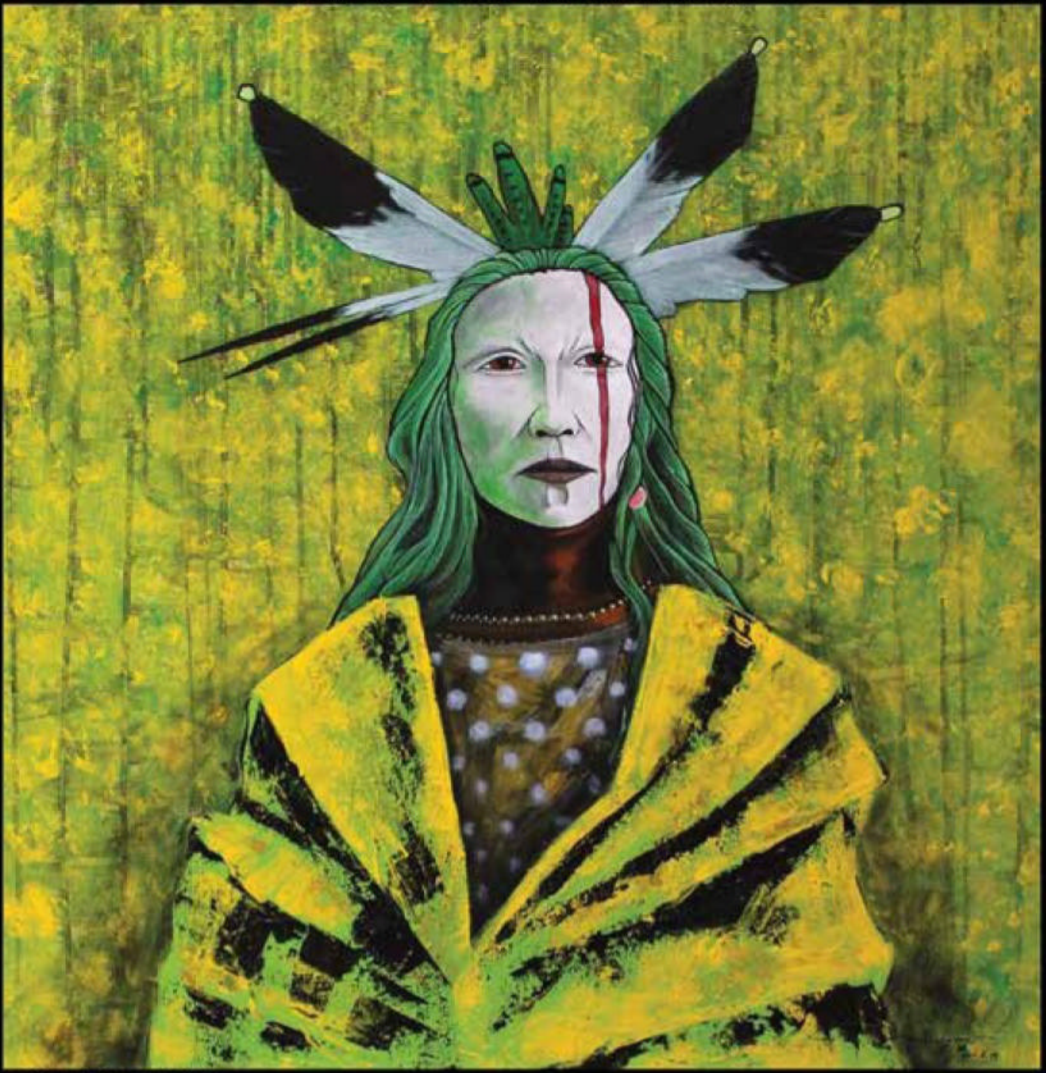

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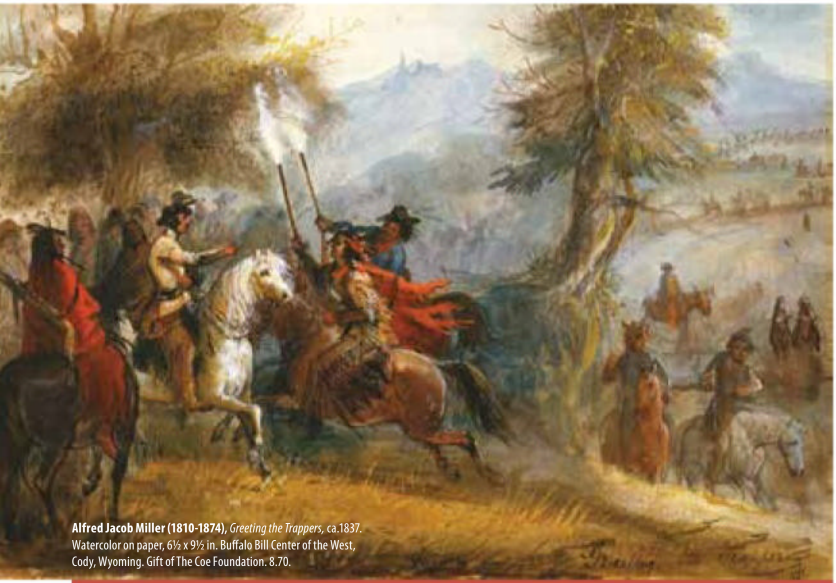
NEW MEXICO True

Western Art Trail Calendar

Our guide to special events, sales & auctions from coast to coast



Alfred Jacob Miller (1810-1874), *Greeting the Trappers,* ca.1837. Watercolor on paper, 6½ x 9½ in. Buffalo Bill Center of the West, Cody, Wyoming. Gift of The Coe Foundation. 8.70.

MAY 20-OCTOBER 22: *ALFRED JACOB MILLER: REVISITING THE RENDEZVOUS—IN SCOTLAND AND TODAY*

BUFFALO BILL CENTER OF THE WEST | Cody, WY | (307) 587-4771 | www.centerofthewest.org

May

MAY 1-31

MONTANA TRAILS GALLERY

Troy Collins: The Journey

Bozeman, MT – (406)586-2166

www.montanatrails.com

MAY 1-JUNE 4

PHIPPEN MUSEUM

Miniature Masterpiece Art Show & Sale

Prescott, AZ– (928) 778-1385

www.phippenmuseum.org

MAY 2-JUNE 4

TAOS ART MUSEUM

Taos Holds My Heart

Taos, NM – (575) 758-2690

www.taosartmuseum.org

MAY 4

HINDMAN AUCTIONS

Western & Contemporary Native American Art

Denver, CO – (303) 825-1855

www.hindmanauctions.com

MAY 6-20

SETTLERS WEST GALLERIES

Summer Show

Tucson, AZ – (520) 299-2607

www.settlerswest.com

MAY 9

JOHN MORAN AUCTIONEERS

California & American Fine Art Sale

Monrovia, CA – (626) 793-1833

www.johnmoran.com

MAY 12

HERITAGE AUCTIONS

American Art Sale

Dallas, TX – (214) 528-3500

www.ha.com

MAY 12

FORT WORTH STOCKYARDS

The Cowgirl Gathering Art Show 2023

Fort Worth, TX – (817) 222-6432

www.cowgirlgathering.com

MAY 12-31

SORREL SKY GALLERY

Sroka and Bryce Pettit: Anticipation

Durango, CO – (970) 247-3555

www.sorrelsky.com

MAY 12-JUNE 8

COEUR D'ALENE GALLERIES

Chasing Currents: Landscapes of North Idaho

Coeur d'Alene, ID – (208) 667-7732

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MAY 13-27

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Howard Post: Desert Bound

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THROUGH JUNE 4

PHIPPEN ART MUSEUM

Arizonarama: Artwork by R. G. Rodell

Prescott, AZ – (928) 778-1385

www.phippenartmuseum.org

THROUGH JUNE 11

YELLOWSTONE ART MUSEUM

The Montana Modernists: Shifting Perceptions

Billings, MT – (406) 256-6804

www.artmuseum.org

THROUGH JUNE 25

PHILBROOK MUSEUM

Alexandre Hogue: Human/Nature

Tulsa, OK - (918) 748-5300

www.philbrook.org

THROUGH JULY 8

MUSEUM OF WESTERN ART

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Kerrville, TX – (830) 896-2553

www.museumofwesternart.com

THROUGH AUGUST 27

THE BOOTH WESTERN ART MUSEUM

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Cartersville, GA – (770) 387-1300

www.boothmuseum.org

THROUGH OCTOBER 1

AMON CARTER MUSEUM OF AMERICAN ART

Avedon's West

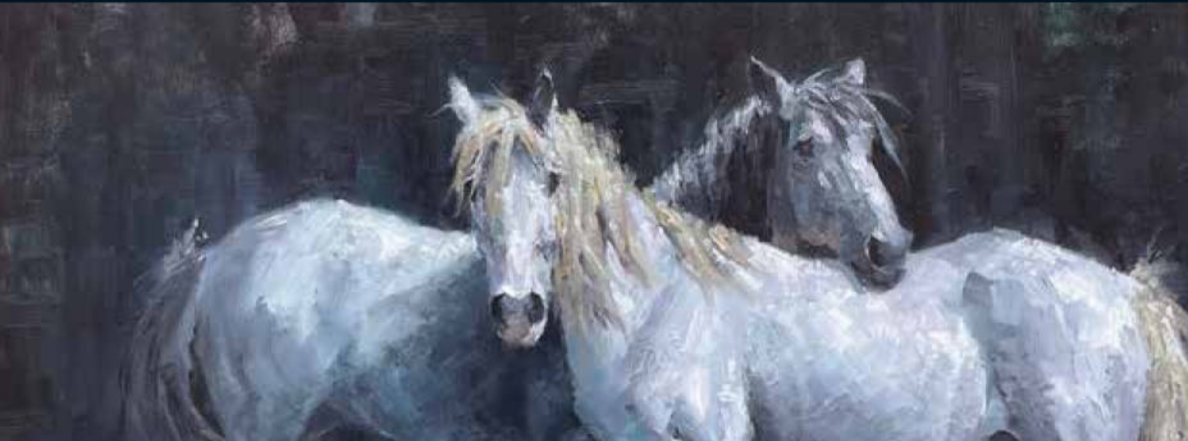
Fort Worth, TX – (817) 738-1933

www.cartermuseum.org

THE WESTERN AND EQUINE MASTERY OF

JIM REY

"Pals"
Jim Rey
16"×20" | Oil



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Edwards, Colorado

Western Art Trail Calendar

MAY 13-JUNE 9
PARSONS GALLERY OF THE WEST
Looking West
Taos, NM - (575) 737-9200
www.parsonsart.com

MAY 17-18
SANTA FE ART AUCTION
Art of the West Sale
Santa Fe, NM – (505) 954-5858
www.santafeartauction.com

MAY 18
BROADMOOR GALLERIES
A Family Affair
Colorado Springs, CO - (719) 577-5744
www.broadmoorgalleries.com

THROUGH MAY 19
D. WIGMORE FINE ART
The Changing West
New York, NY - (212) 581-1657
www.dwigmore.com

MAY 19-JUNE 4
MANITOU GALLERIES
Arturo Chavez: Where the Stones Touch the Sky
Santa Fe, NM – (505) 986-0440
www.manitougalleries.com

MAY 19-JULY 31
ANTHONY'S FINE ART
Brad Teare—Western Journeys
Salt Lake City, UT - (801) 328-2231
www.anthonysfineart.com

THROUGH MAY 20
BLUE RAIN GALLERY
The Taos Six Collection: An Homage to W. Herbert Dunton
Santa Fe, NM – (505) 954-9902
www.blueraingallery.com

MAY 20-27
KING GALLERIES
Michael Esch: Sunset Clouds
Santa Fe, NM - (480) 440-3912
www.kinggalleries.com

MAY 25
BONHAMS
American Art Sale
New York, NY – (212) 644-9001
www.bonhams.com

MAY 26-JUNE 8
MEYER GALLERY
Brad Price: Braking for Beauty
Santa Fe, NM - (505) 983-1434
www.meyergalleries.com

MAY 26-JUNE 9
GALLERY WILD
Elemental: Aaron Hazel & Luke Anderson
Jackson Hole, WY - (307) 203-2322
www.gallerywild.com

MAY 26-JUNE 10
BLUE RAIN GALLERY
Matthew Sievers: Bold Marks
Santa Fe, NM – (505) 954-9902
www.blueraingallery.com

MAY 27-29
YAVAPAI COUNTY COURTHOUSE PLAZA
Western Art Show & Sale
Prescott, AZ - (928) 778-1385
www.phippenartmuseum.org

MAY 27-AUGUST 20
NATIONAL MUSEUM OF WILDLIFE ART
Survival of the Fittest
Jackson, WY - (307) 733-5771
www.wildlifeart.org

MAY 29
VOGT AUCTIONS
Larry Mcmurtry Estate Sale
San Antonio, TX - (210) 865-8648
www.vogtauction.com

WESTERN ART
COLLECTOR

In every issue of *Western Art Collector,* we will publish the only reliable guide to all major upcoming sales, events and auctions nationwide. Contact Chelsea Koressel at ckoressel@westernartcollector.com to discuss how your event can be included in this calendar.

Top Western Events and Auctions *at a Glance*

JUNE 2-AUGUST 6, 2023
Prix de West
Oklahoma City, OK – (405) 478-2250

JULY 15, 2023
Coeur d'Alene Art Auction
Reno, NV – (208) 772-9009

JULY 21-30, 2023
Cheyenne Frontier Days Western Art Show & Sale
Cheyenne, WY – (307) 778-729

JULY 22-23, 2023
Tehachapi Arts Commission Art 2023 Show
Tehachapi, CA – (626) 945-3753

AUGUST 18-20, 2023
The Russell
Great Falls, MT – (406) 727-1939

AUGUST 19-20, 2023
Santa Fe Indian Market
Santa Fe, NM – (505) 983-5220

SEPTEMBER 8-10, 2023
Quest for the West
Indianapolis, IN – (317) 636-9378

SEPTEMBER 18-23
Buffalo Bill Art Show & Sale
Cody, WY – (307) 587-5002

SEPTEMBER 2023 (DATES TBA)
Western Visions Show + Sale
Jackson, WY – (307) 733-5771

SEPTEMBER 2023 (DATES TBA)
Jackson Hole Art Auction
Jackson, WY – (866) 549-9278

OCTOBER 14-15, 2023
Cherokee Art Market
Tulsa, OK– (918) 384-6714

OCTOBER 28, 2023
Lone Star Art Auction
Dallas, TX – (469) 608-7600

NOVEMBER 2023 (DATES TBA)
Hindman's Western & Contemporary Native American Art Sale
Denver, CO – (312) 447-3271

NOVEMBER 2023 (DATES TBA)
Santa Fe Art Auction's Annual Signature Live Auction
Santa Fe, NM – (505) 954-5858

NOVEMBER 3-4, 2023
Cowboy Artists of America Show & Sale
Fort Worth, TX – (817) 247-1200

NOVEMBER 2023 (DATES TBA)
Christie's American Art Sale
New York, NY – (212) 636-2000

NOVEMBER 2023 (DATES TBA)
Sotheby's American Art Sale
New York, NY – (212) 606-7000

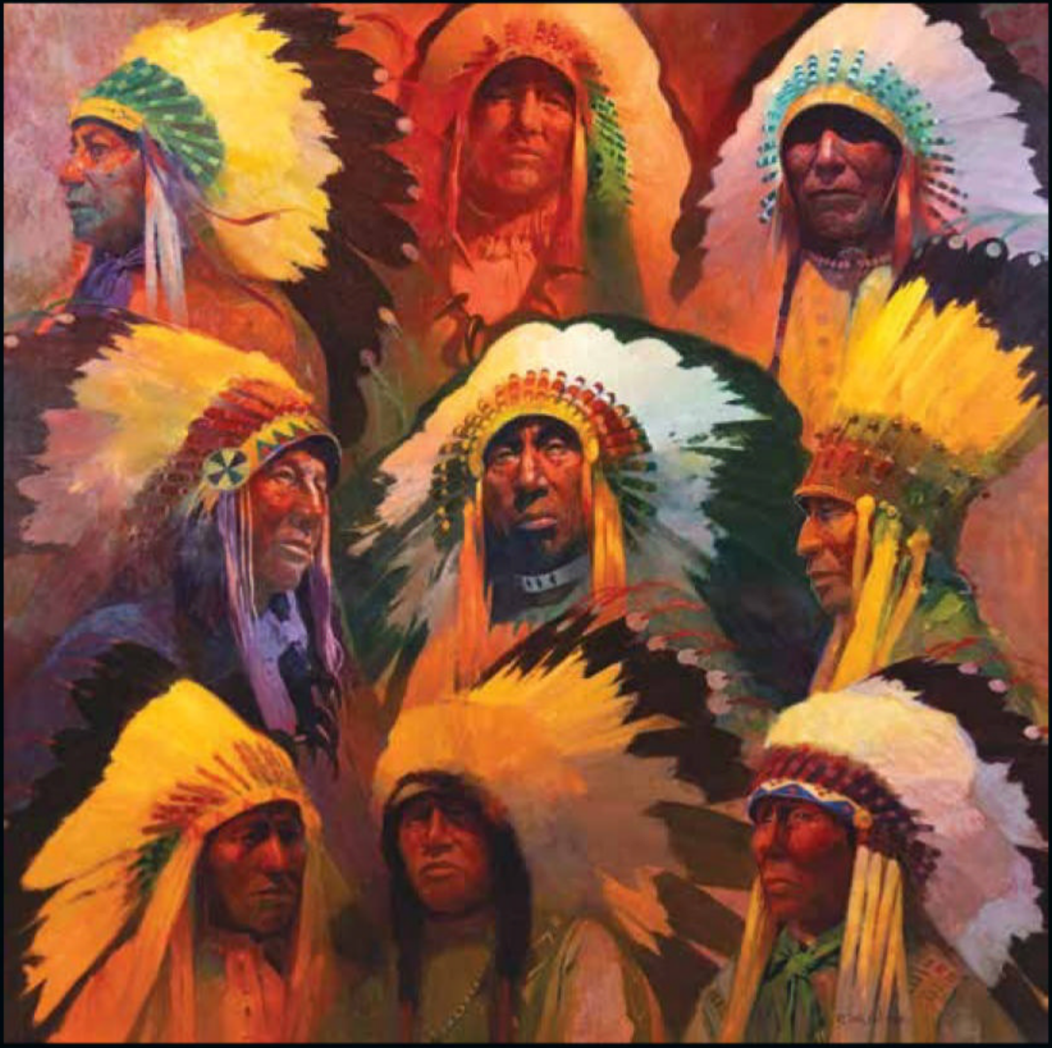
DECENBER 2023 (DATES TBA)
SWAIA Winter Indian Market
Santa Fe, NM – (505) 983-5220

JANUARY 6-21, 2024
Coors Western Art Exhibit & Sale
Denver, CO – (303) 291-2567

JANUARY 26-27, 2024
Brian Lebel's Old West Show
Las Vegas, NV– (480) 779-9378

JANUARY 2024 (DATES TBA)
Petrie Institute of Western American Art Symposium
Denver, CO – (720) 865-5000

TOM GILLEON



"Innocents in a Sense" | Oil | 58" x 58"

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Each Month We Ask Leading Museum Curators About What's Going On In Their World.

Mark White

Executive Director

New Mexico Museum of Art
Santa Fe, NM
(505) 476-5063
www.nmartmuseum.org

What event (gallery show, museum exhibit, etc.) in the next few months are you looking forward to, and why?

I would be remiss if I didn't mention the opening of the Vladem Contemporary, our new site which will open in Santa Fe's Railyard District this summer. However, I'm also looking forward to SITE Santa Fe's upcoming exhibition *Bruce Nauman: His Mark*, which is his first solo exhibition in New Mexico, though he has been a resident since 1979.

What are you reading?

I'm always reading three or four things at once, but I just started Ron Cooper's book *Finding Mezcal*. Cooper is not only an interesting contemporary artist but also an important purveyor of mezcal.

Interesting exhibit, gallery opening or work of art you've seen recently.

I just had the opportunity to see the Denver Art Museum's exhibition *Near East to Far West: Fictions of French and American Colonialism*. The influence of orientalism on both European artists and American artists working in the Southwest is not necessarily a new topic, but this exhibit approaches the topic with fresh eyes and includes a lot of fantastic objects.

What are you researching at the moment?

I'm working with our curatorial team on the 2024 exhibition *Off-Center: New Mexico Art, 1970-2000*, which will explore a pivotal moment in New Mexican art. That time period saw tremendous changes in the kind of art being produced in New Mexico, especially with the influx of a new, younger generation.

What is your dream exhibit to curate? Or see someone else curate?

We're actually working on one of my dream projects, which is a survey of surrealism in the Southwest. The exhibition will explore the history and continuing influence of surrealism in the American Southwest and Mexico.

The New Mexico Museum of Art in Santa Fe, New Mexico.

VLADEM
Southeast View

Rendering of Vladem Contemporary, the New Mexico Museum of Art's new site, opening the summer of 2023 in Santa Fe's Railyard District.

SOUTHWEST

RISING

Contemporary Art and the Legacy of Elaine Horwitch

Explore the works of the Elaine Horwitch Galleries and the experimental styles of pop art, minimalism and conceptual art in the Southwest from the early 1970s to 1991.

May 26 – September 4, 2023

This exhibition is organized by the
TUCSON MUSEUM of ART
AND HISTORIC BLOCK

BRISCOE
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Earl Biss (1947-1998) *Feathered Warriors in Big Sky Country*, 1990, oil on canvas, TIA Collection
John Fincher (b. 1941) *Monaco*, 2014, oil on linen, Loan courtesy of Robin S. Black

Up the Hill

Santa Fe welcomes the 10th Annual Canyon Road Spring Arts Festival on May 13.

Few stretches of asphalt are as famous in the art world as Canyon Road in Santa Fe, New Mexico. Within just half a mile, Canyon Road treats visitors from around the world with dozens of art galleries—from Western to contemporary, traditional to modern, paintings to sculpture and so much more.

Visitors will have a chance to celebrate the famous road on May 13 during the *Canyon Road Spring Arts Festival*, which will take place from 11 a.m. to 3 p.m. The festival showcases the talents of dozens of artists working in mediums such as watercolor, ceramic, pastels, acrylics, metal leafing, photography, sculpting and much more.

"Everyone attending will have the opportunity to see a vast variety of art," says Nancy Ouimet, president of the Canyon Road Merchants Association. "Artists will be on hand to share their process and inspiration that has made them some of the top artists in the world."

This year's participating galleries include Canyon Road Contemporary Art, Dominique Boisjoli Fine Art, Globe Fine Art, Intrigue Gallery, Underwood Gallery and Barbara Meikle Fine Art. Not only will all the galleries be open to visitors, but many will also have featured artists painting inside, in gardens or on patios. For more information, visit www.visitcanyonroad.com.

Painter Ed Sandoval, right, with collectors at Canyon Road Contemporary.

Intrigue Gallery's Pamela Frankel Fiedler.

Underwood Gallery on Canyon Road in Santa Fe, New Mexico.

CHASING CURRENTS

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Jessica Bryant

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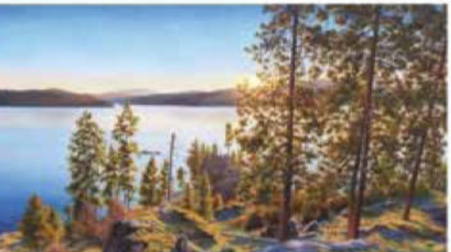
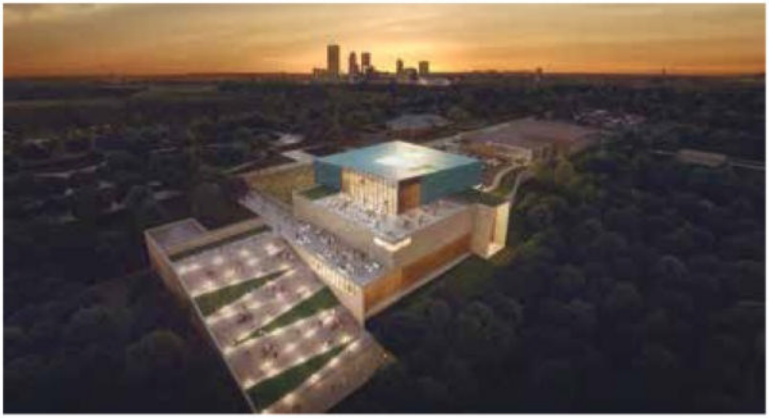


Progress in Tulsa

Construction continues at the Gilcrease Museum in Oklahoma as the museum looks to the future.



A rendering of the completed Gilcrease Museum.

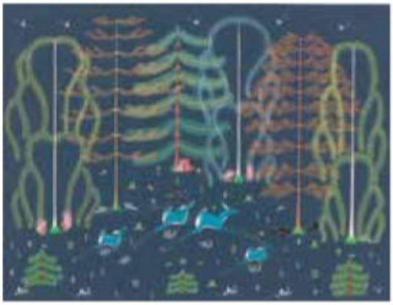
Foundations have been poured and vertical construction has commenced at the Gilcrease Museum in Tulsa, Oklahoma. The famous art museum, founded in 1949, closed in July 2021 so the old museum could be torn down and a stunning new $139 million museum could be built in its place. The construction is expected to take two years to complete.

As work continues, the museum is planning ahead in anticipation of reopening to the art world. One aspect that is at the forefront of the project is funding. More than $80 million of the project has come from the public sector and $39 million from private donors, which leaves a gap of more than $20 million to complete the museum, which is owned and managed by the City of Tulsa. Two causes of the financial gap include inflation within the economy and supply chain issues in the construction industry. The museum is currently seeking donations to help fund the rest of the construction.

“We're grateful to all donors who've helped thus far and are excited to be able to see the finish line after a very challenging 18 months,” says Susan Neal, Gilcrease executive director. “Because we know Gilcrease is loved by many across the country, it makes sense to let those supporters know there is an opportunity for them to be a part of this story to complete a new home for this national treasure.”

Those interested in supporting the Gilcrease Museum can call the development office at (918) 596-2756.

The museum has also launched a public art campaign to keep the facility and its collection in the minds of patrons. The project, titled Gilcrease in Your Neighborhood, features three artworks in 31 locations in the greater Tulsa area—each artwork will be on display for three months. The three artworks are by Brummett Echohawk (Pawnee), Pop Chalee (Taos Pueblo) and Norma Howard (Choctaw and Chickasaw). For more information about the museum, visit www.gilcrease.org.



Far left: Construction continues at the Gilcrease Museum in Tulsa, Oklahoma. Left: **Pop Chalee (1908-1993)**, *Forest Scene*, ca. 1950, tempera on paper, 19 x 25”. Gilcrease Museum, Tulsa, OK, 02.527.

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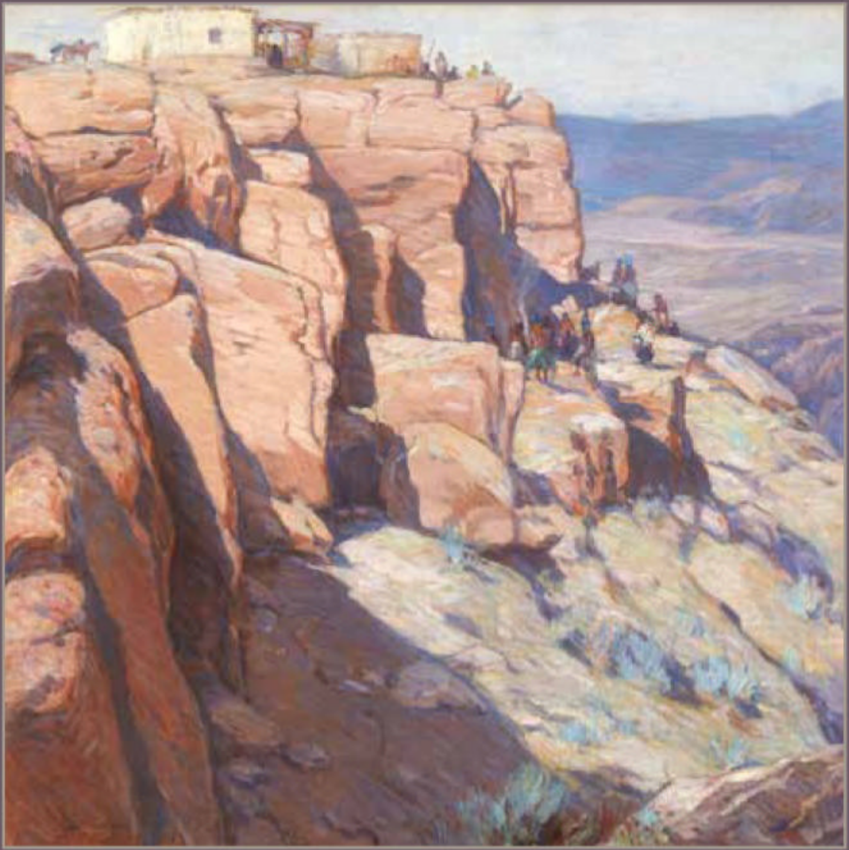

Carl Oscar Borg (1883-1947) *Hopi Rain Dance*, Oil on canvas, 30″ H x 30″ W, $20,000-30,000

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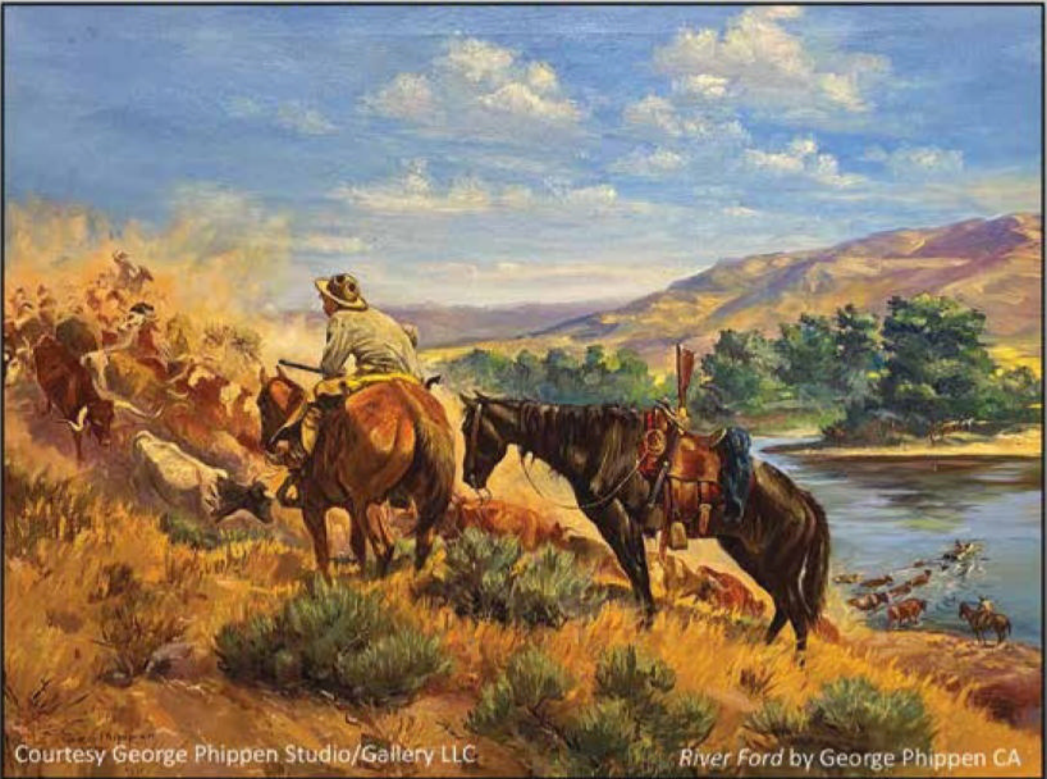

Courtesy George Phippen Studio/Gallery LLC

River Ford by George Phippen CA

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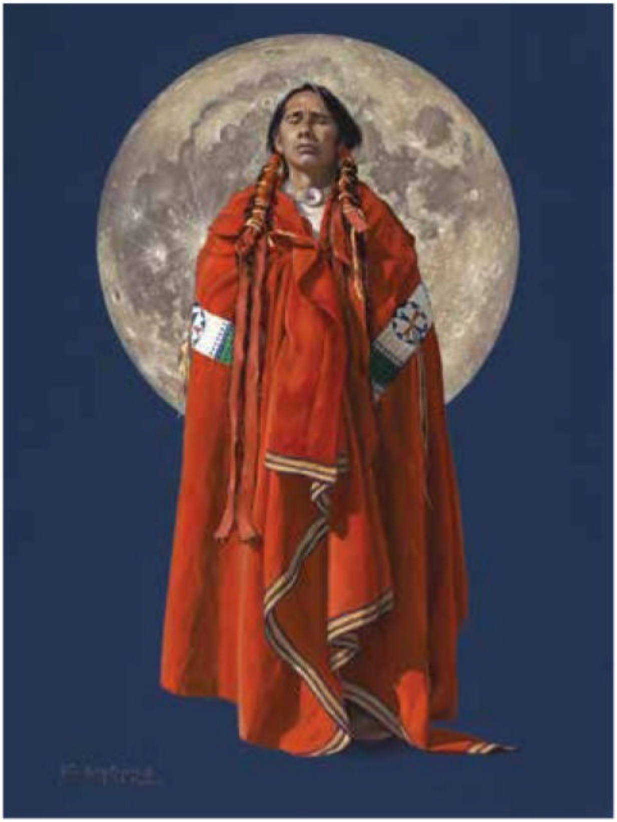

Terri Kelly Moyers, *Child of the Universe*, Oil on cradled board, 48" x 36"

Event details, reservations, online catalog and proxy information
available at pdw.nationalcowboymuseum.org.
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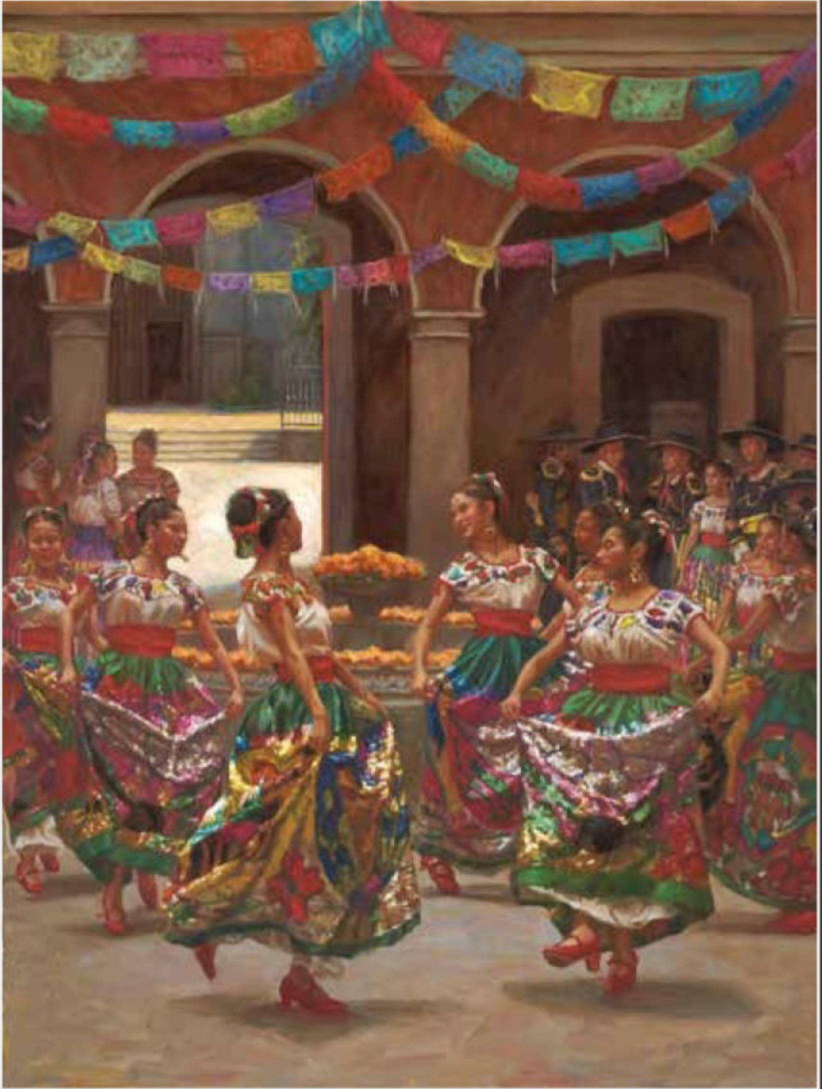

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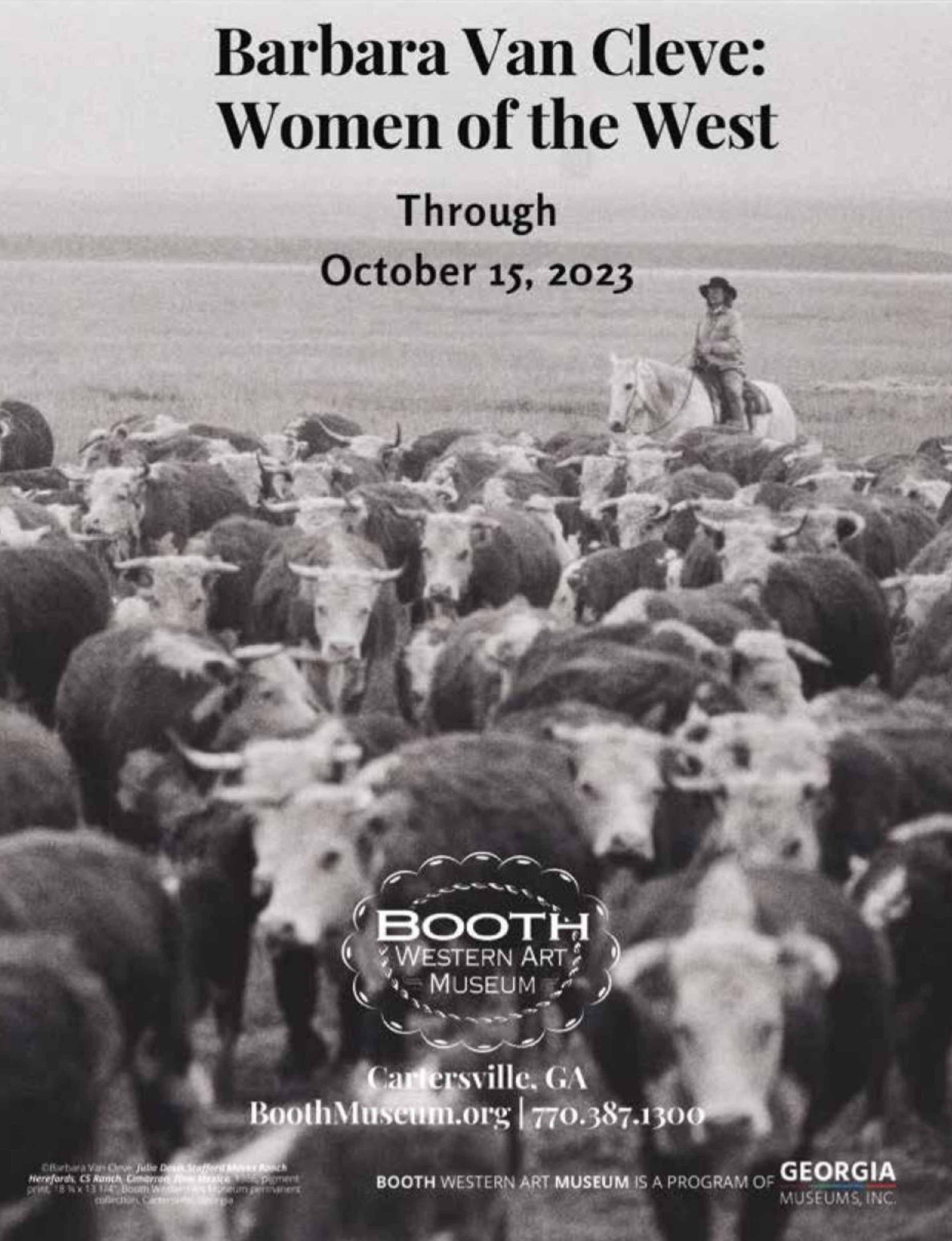

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©Barbara Van Cleve, *Julie Dean Stafford Moves Ranch Herefords, CS Ranch, Cimarron, New Mexico*, [illegible], pigment print, 8 ¾ x 13 1/4", Booth Western Art Museum permanent collection, Cartersville, Georgia

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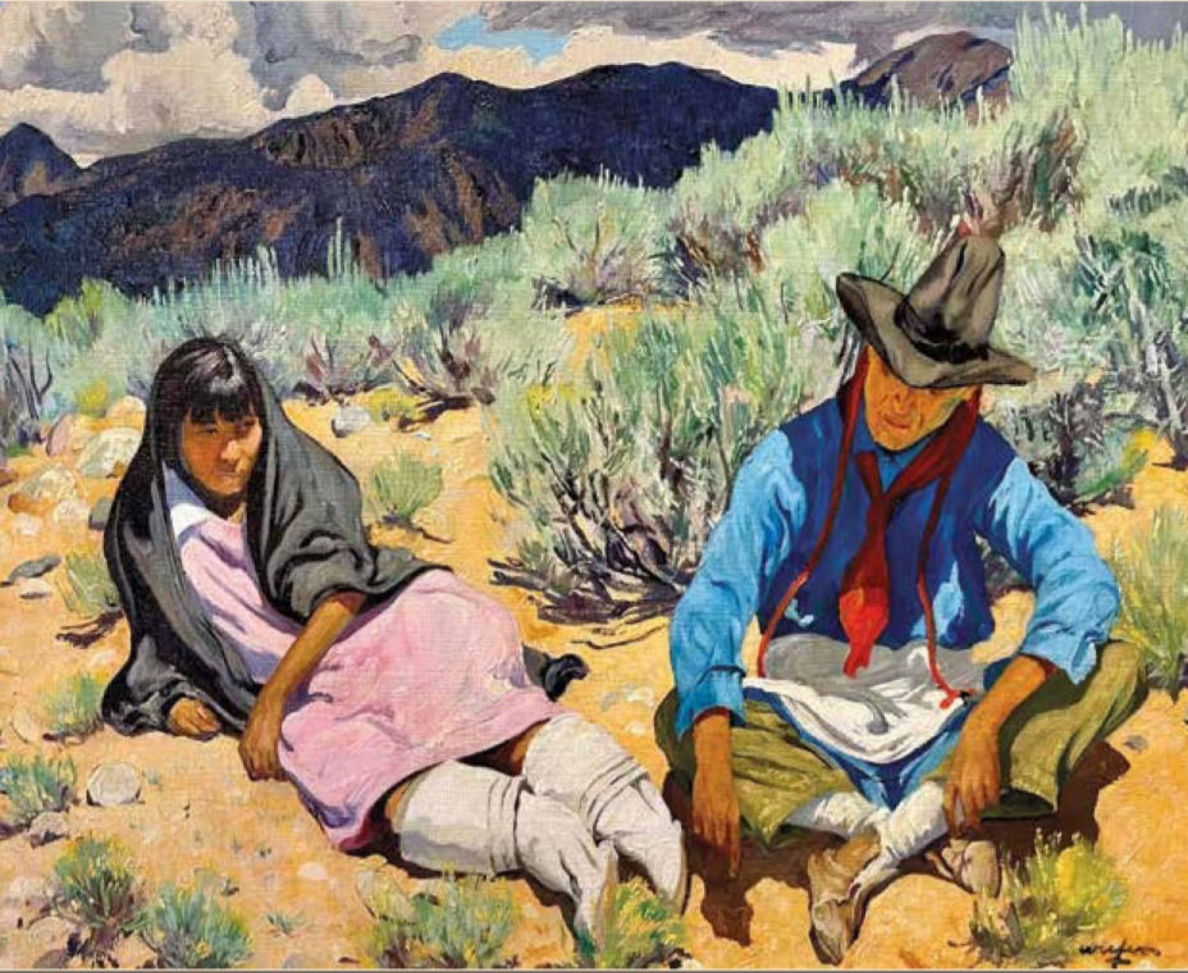

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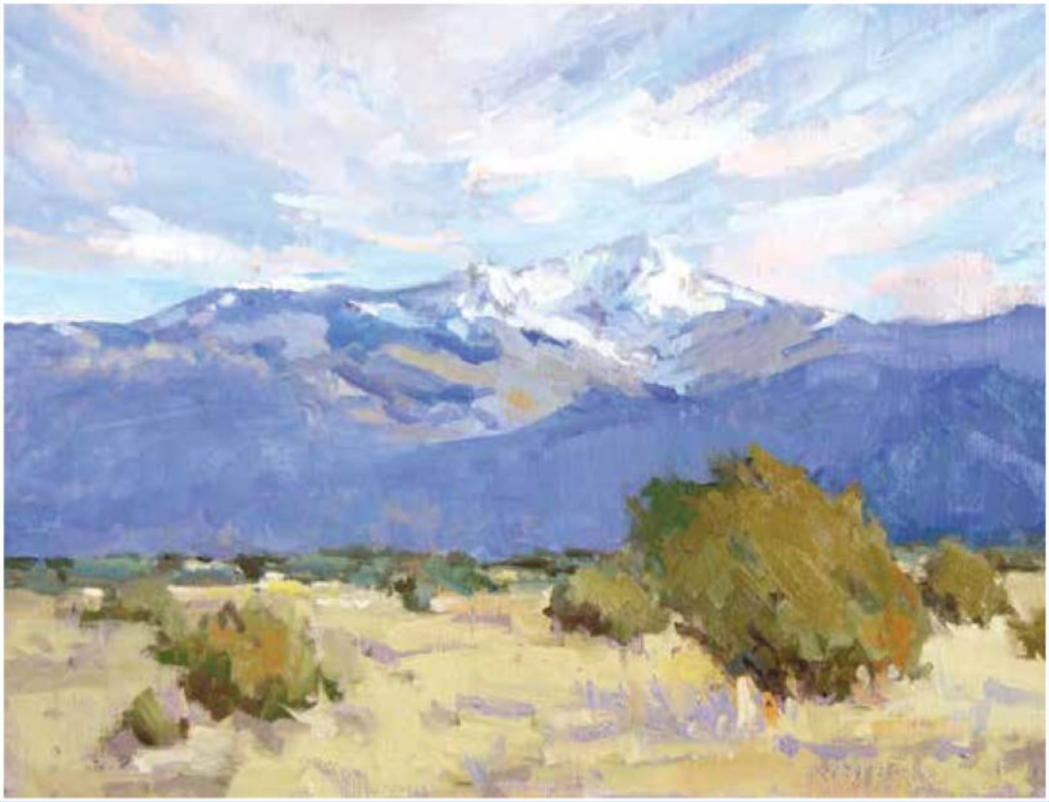

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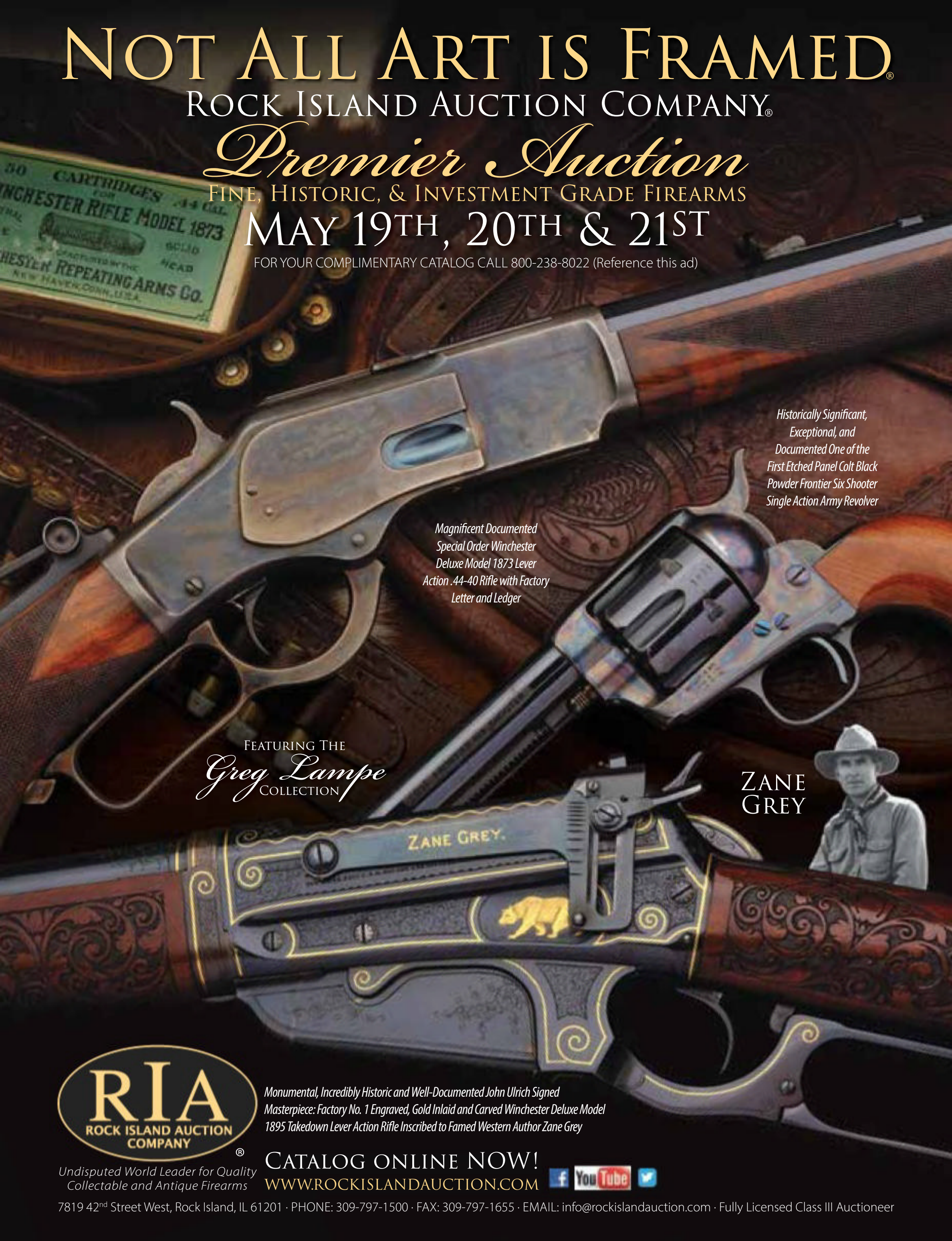

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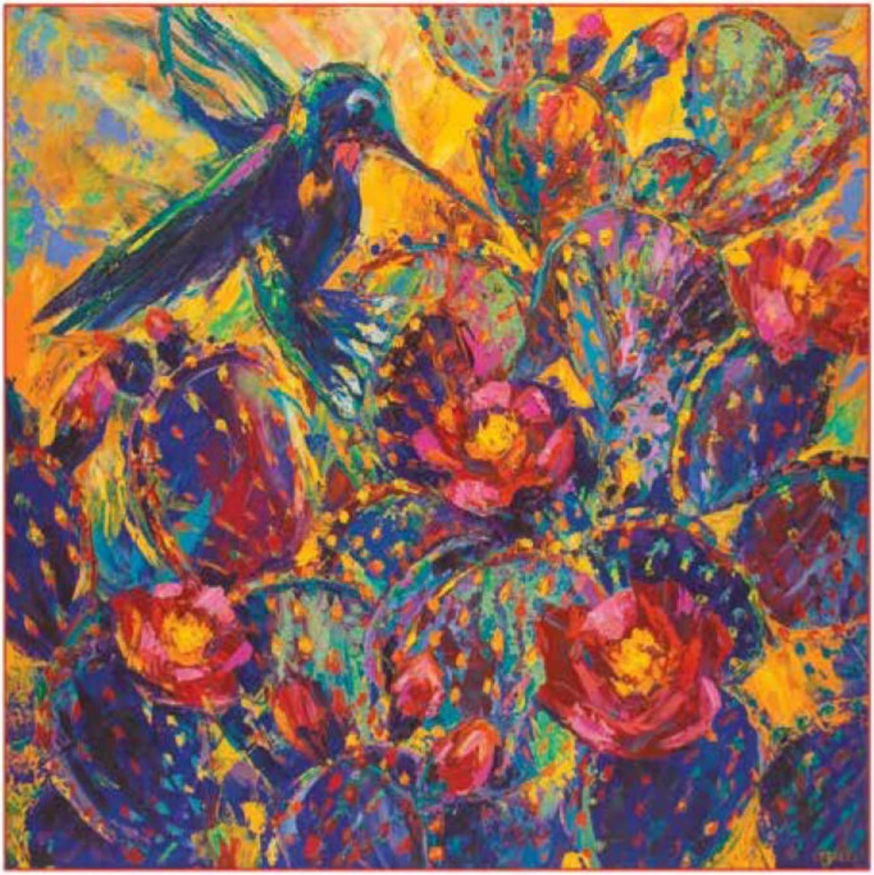

(top) **Cactus Eye Candy**
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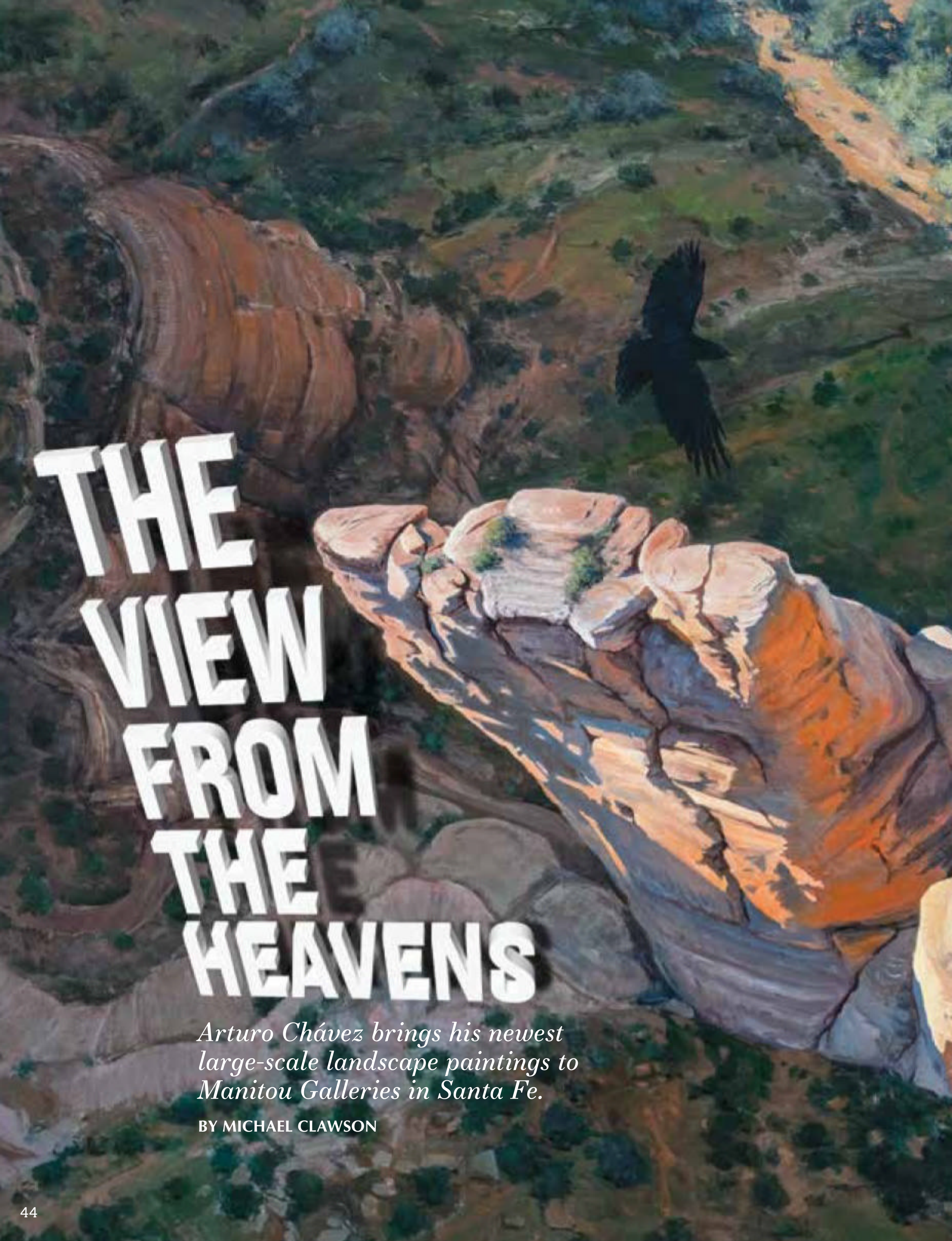
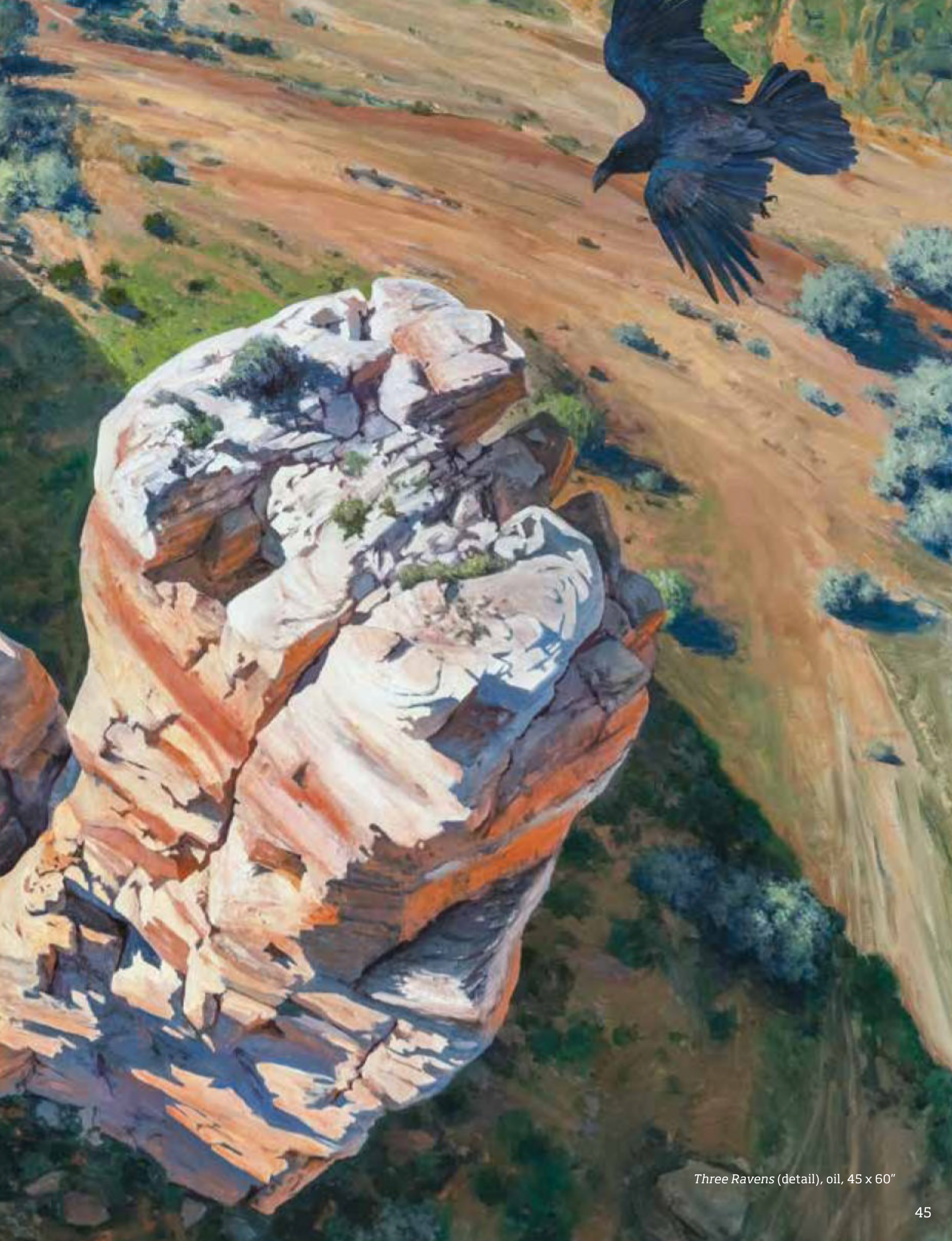


THE VIEW FROM THE HEAVENS

Arturo Chávez brings his newest large-scale landscape paintings to Manitou Galleries in Santa Fe.

BY MICHAEL CLAWSON



Three Ravens (detail), oil, 45 x 60"

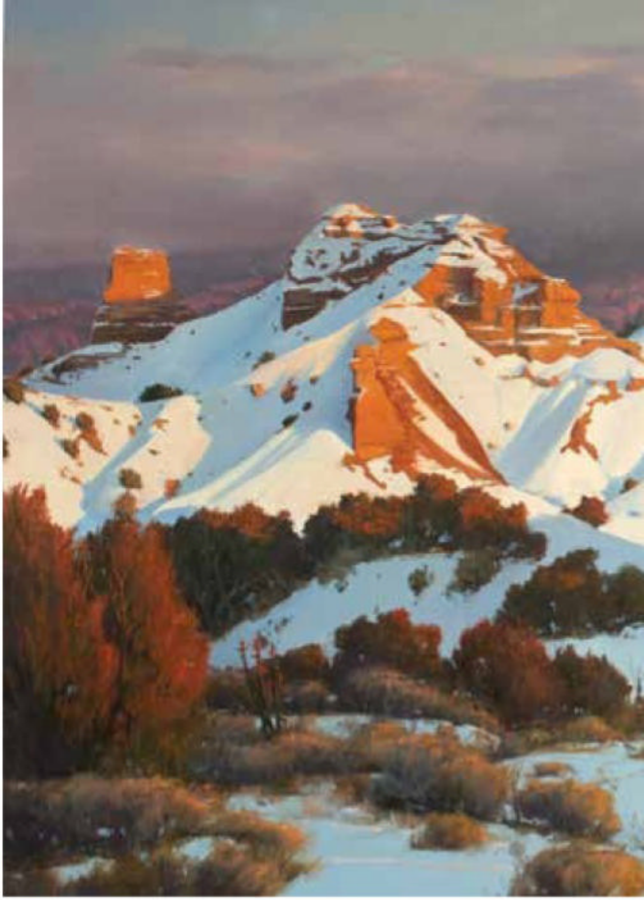
Artists have many ways of modernizing their studios for the 21st century. For some, modernization comes in the form of large flatscreen TVs for looking at reference material near an easel, or in drawing tablets to quickly capture digital studies or sketches, or even just the introduction of cameras to record video or time lapses as artwork is completed.

For Arturo Chávez, one of the tools he added to his studio was a unique piece of equipment that was largely unavailable to artists 15 years ago, but more readily accessible to the United States military or deep-pocketed hobbyists. The new tool in his toolbox: drones.

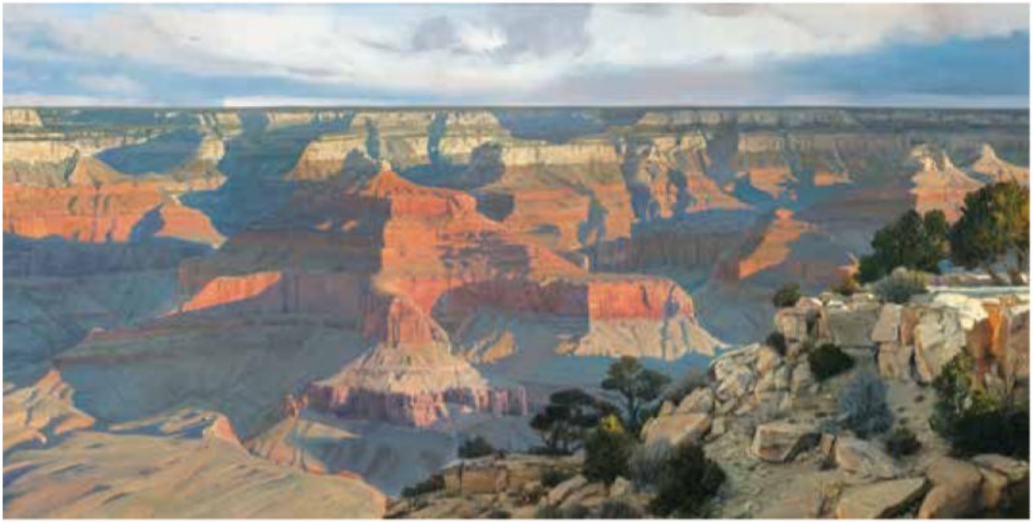
"I used to fly in airplanes all the time, including twice a month to keep my license updated, but I haven't been in the cockpit for a number of years," Chávez says. "But then I started work with drones, and the views were just as incredible."

Anyone familiar with Chávez's work knows of his fondness for flying, which is reflected in his paintings, including his high perspectives of the Southwest, the canted angles made during a plane's roll or pitch, and the views up above the clouds of storms breaking and sunlight peeking from behind thunderheads.

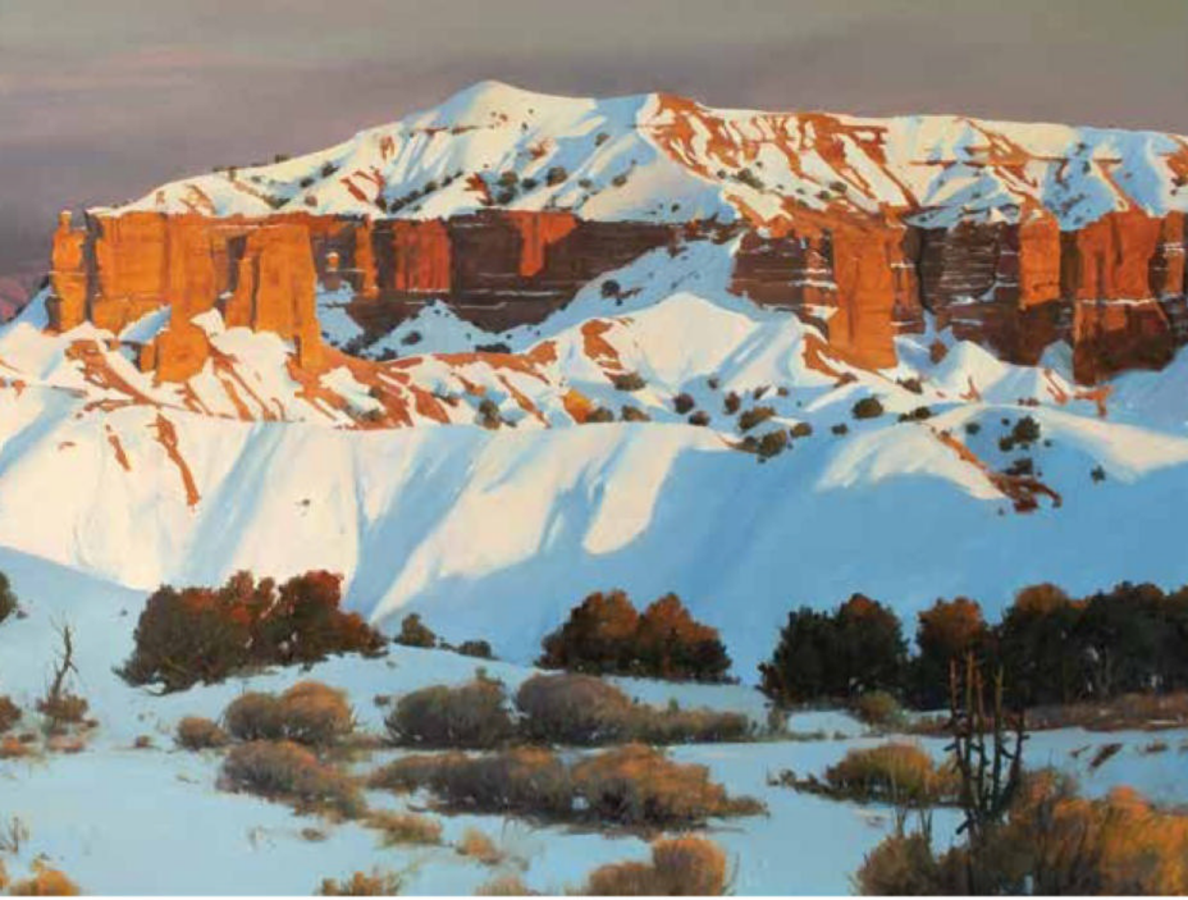
"I got my license in the 1970s. I was instrument rated so I could fly in the clouds. I did some commercial flying, and I also flew for the Civil Air Patrol, mostly search-and-rescue missions in rugged mountains and narrow valleys with high winds. Once I had an engine failure at about 300 feet. I had to quickly go through the emergency procedures to get the booster pump on the engine going. It was one of those times I pulled on my seatbelt extra tight. Thank God, the engine came back," he says, adding that he doesn't miss every aspect of flying. "I tried out a drone to see if it could work, and it worked really well. It's definitely easier

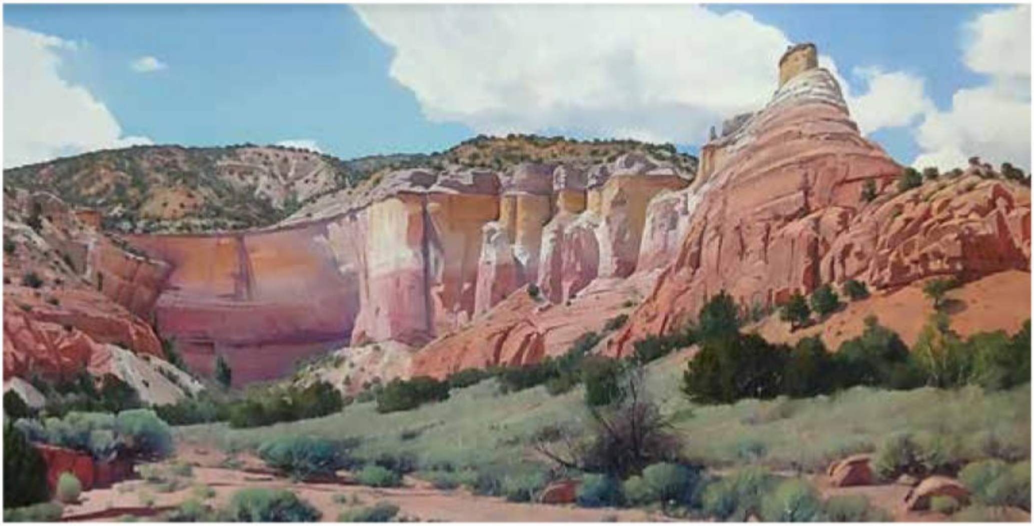


Gabriel's Throne, oil, 48 x 96"

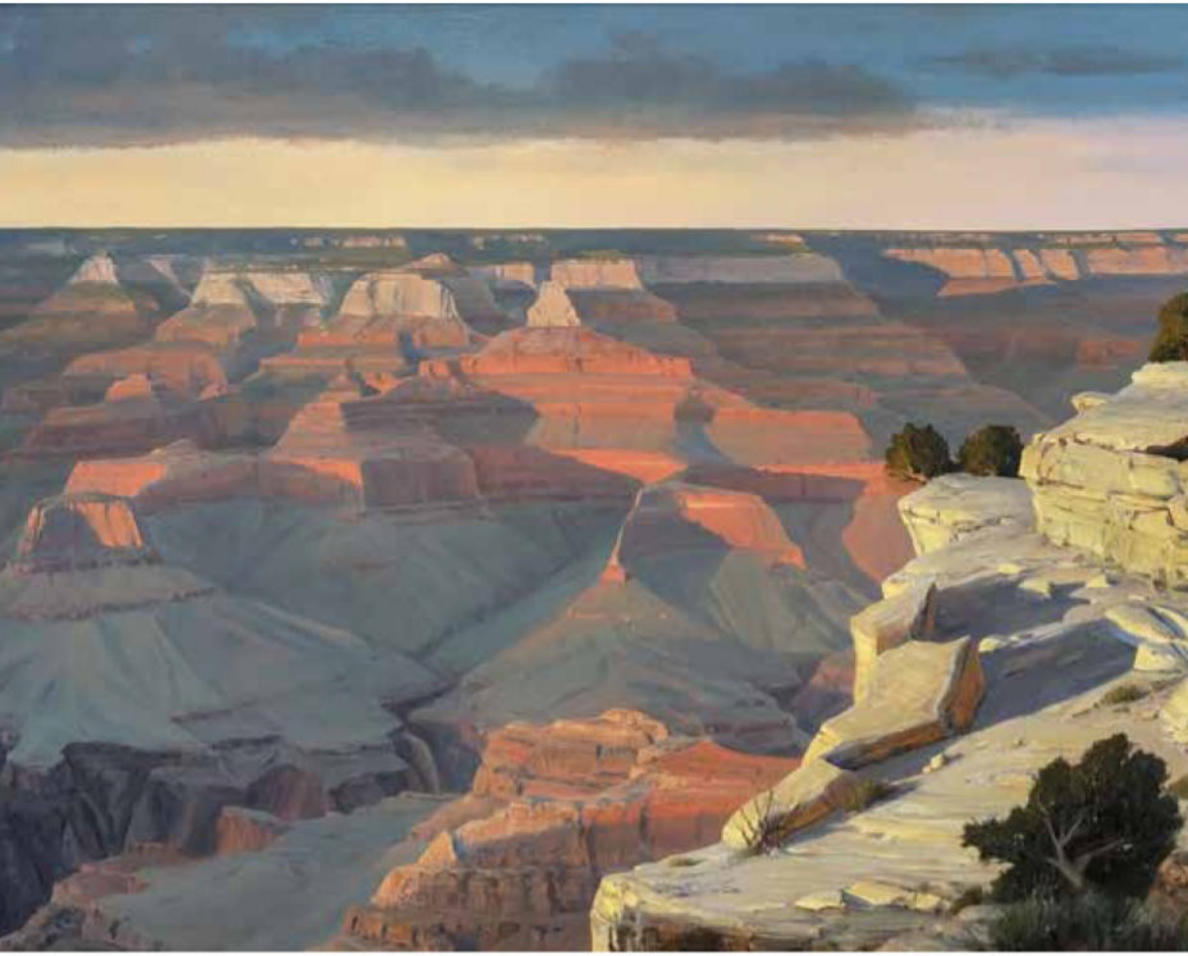


Rock of Ages, oil, 40 x 80"





O'Keeffe Country, oil, 49 x 98"



Timeless Beauty, oil, 36 x 60"

to operate and also more convenient."

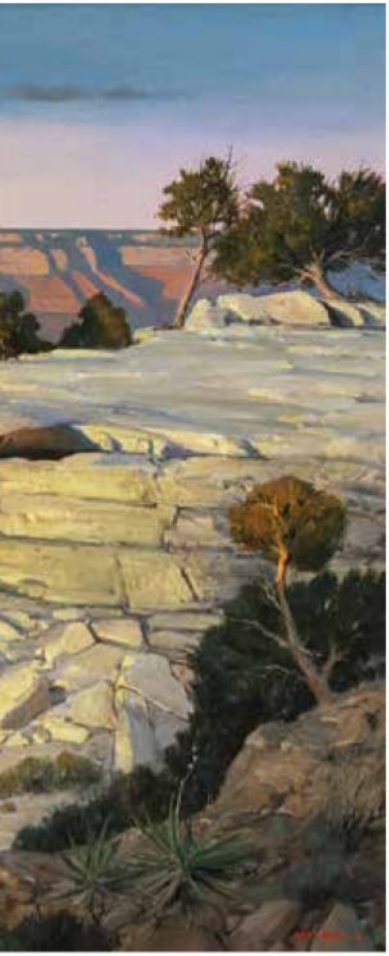
During a recent trip to Canyon de Chelly, Chávez asked his Navajo guide for a place he could set up and launch his drone. "He took me out to his property and I flew the drone out a mile and a half into Canyon de Chelly. I took eight or so videos and 500 to 600 images of the canyon and the spires," he says. One of the works from that shoot was *Three Ravens*, showing a rare top-down view of the iconic rock spires in the canyon. "I have a long-range antenna and everything is done on instruments and preplanned on GPS so I can fly it out by coordinates. I also have a tracking bug on it in case I lose it and have to go cross-country to retrieve it."

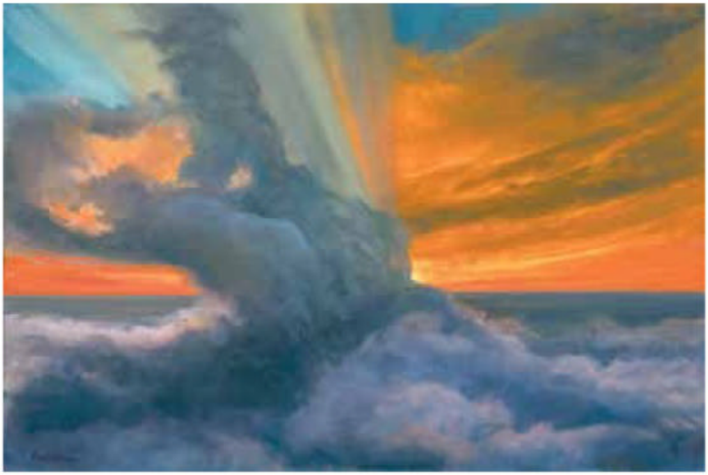
He continues: "It's magical to see that land from those heights. It's like seeing it for the first time."

Three Ravens will join many other works on May 19 when Chávez opens *Where the Stones Touch the Sky*, his newest solo show, which will be held at Manitou Galleries in Santa Fe, New Mexico. The artist has a deep connection to New Mexico and its lands. Not only was Chávez born in Chimayo just north of Santa Fe, but he also comes from a long line of descendants that originally came to the region from Spain in 1601. "My mother even traced our family back before Christopher Columbus," he says. "So I have a very strong connection to the land and the people."

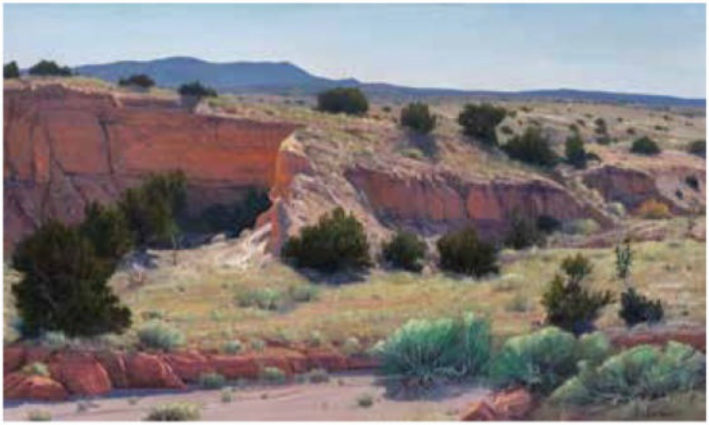
Even his first painting was of New Mexico and was completed when he was in the seventh grade. The subject was the Sangre de Cristo Mountains from Los Alamos. "It astounded me that I could do it, so I tried to do it again and it was a failure," he says. "That was the beginning."

Despite the early introduction, art almost never happened for Chávez after he started studying classical guitar. At one point he had studied guitar for a dozen years, and in that time had started a painting but never completed it. It remained incomplete for 10 years. As he looked at the painting one day, he would glance down at his guitar, then back to the painting. Back to the guitar. And back to the painting. He knew what he had to do. "I knew I had to paint full time," he says. "What was great about music, though,





Above the Whirling Din, oil, 24 x 36"



Near La Bajada, oil, 36 x 60"

was how it applied to my work—texture, color, sound, timbre—and allowed me to show those through the visual arts. Also, the big paintings often take on a symphonic nature, and the small paintings are more like a popular song."

For the new Manitou show, there are more symphonies than pop songs. Not only has he gone big, including 60-inch paintings, he's also gone huge, with works measuring as wide as 96 inches. One 80-inch work is of one of his favorite subjects, the Grand Canyon, as seen in *Timeless Beauty* and *Rock of Ages*.

"That canyon is so immense and beautiful that no one will ever finish painting it. The first time I painted the canyon, I just looked at it thinking how it was even possible to simplify any of it. I had to look at work by Frederic Church, Wilson Hurley, Thomas Moran and others, and really study them to begin to understand their own approaches," Chávez says. "Even today I'm still learning from them."

Other works in the show include *Gabriel's Throne*, the 96-inch-wide painting showing snow-covered mountains in the high desert, and *O'Keeffe Country*, which is a nod to one of New Mexico's most famous painters, Georgia O'Keeffe. In *Above the Whirling Din*, Chávez paints high in the air as ethereal light shines through a tower of clouds.

"I do a lot of those from memory, but also some from imagination," the artist says. "Up there is peace and solace."

The new show will continue at Manitou Galleries in Santa Fe until June 4.

ARTURO CHAVEZ: WHERE THE STONES TOUCH THE SKY

May 19-June 4, 2023

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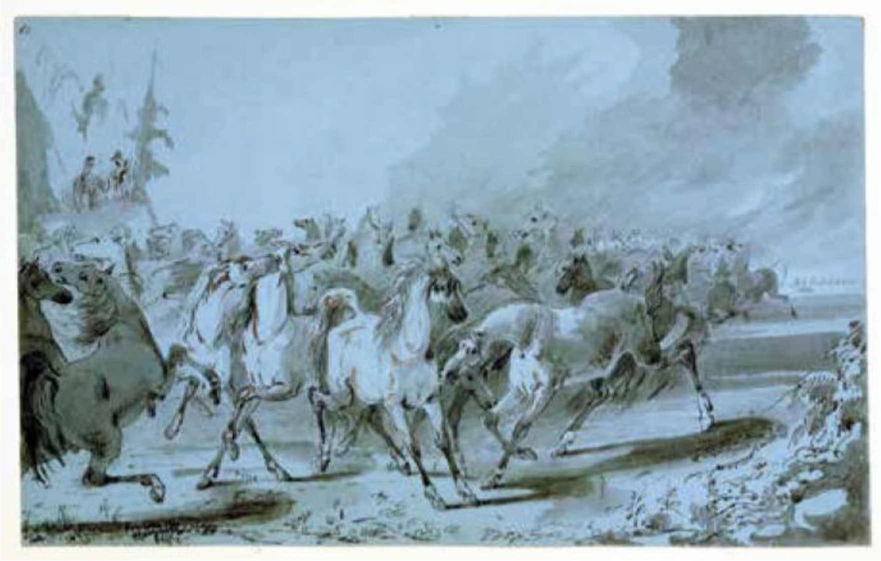
BACK *to the* RENDEZVOUS

BY JOHN O'HERN

A new exhibition at the Buffalo Bill Center of the West examines the works of Alfred Jacob Miller during a pivotal time in his career.

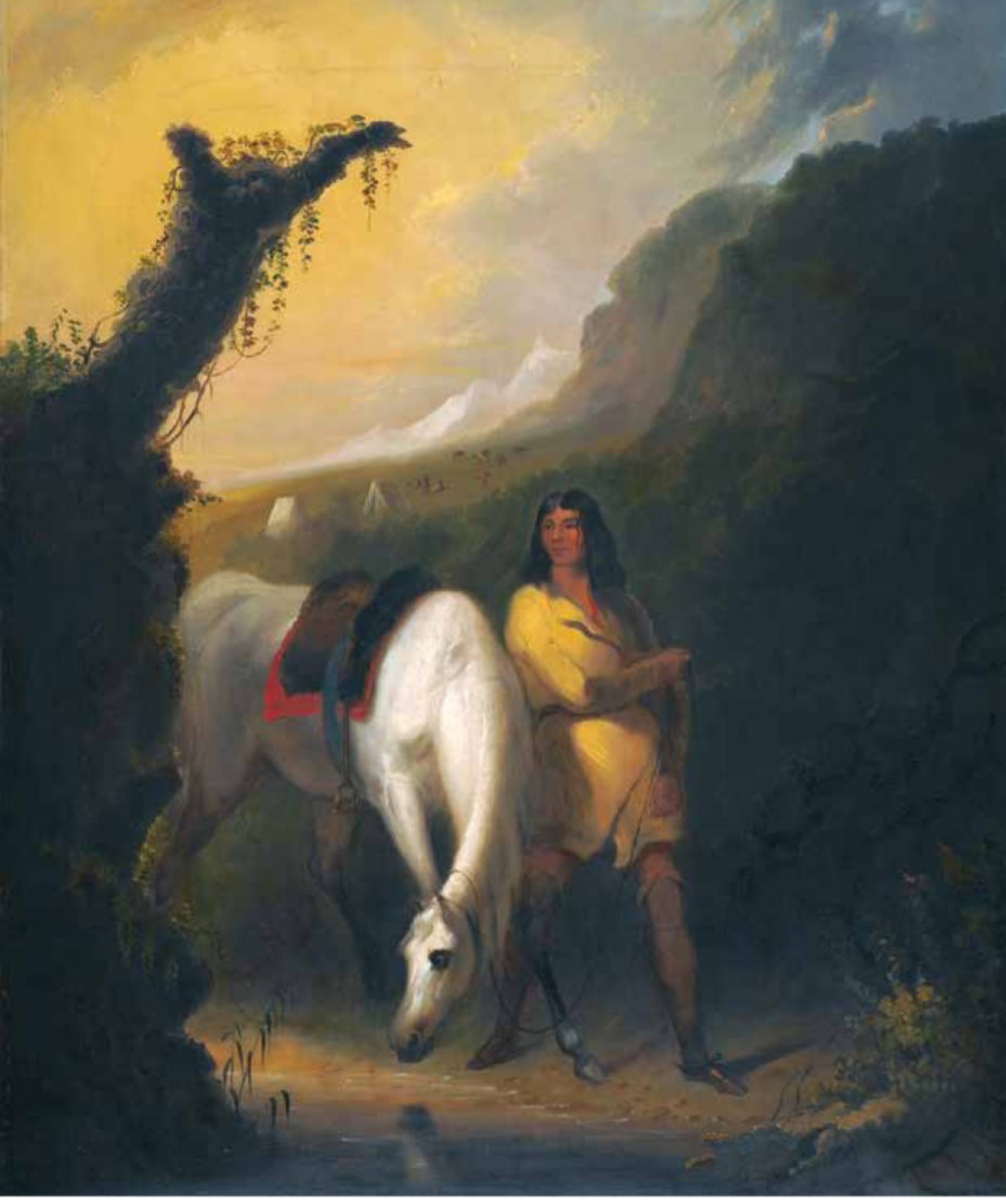


Alfred Jacob Miller (1810-1874) moved from his native Baltimore to New Orleans in 1836 in hopes of establishing a portrait painting studio. He had recently returned from studying in Paris and Rome, steeped in the European romantic tradition. He found studio space on the second floor of a dry goods store and placed several of his portraits in the ground floor window.

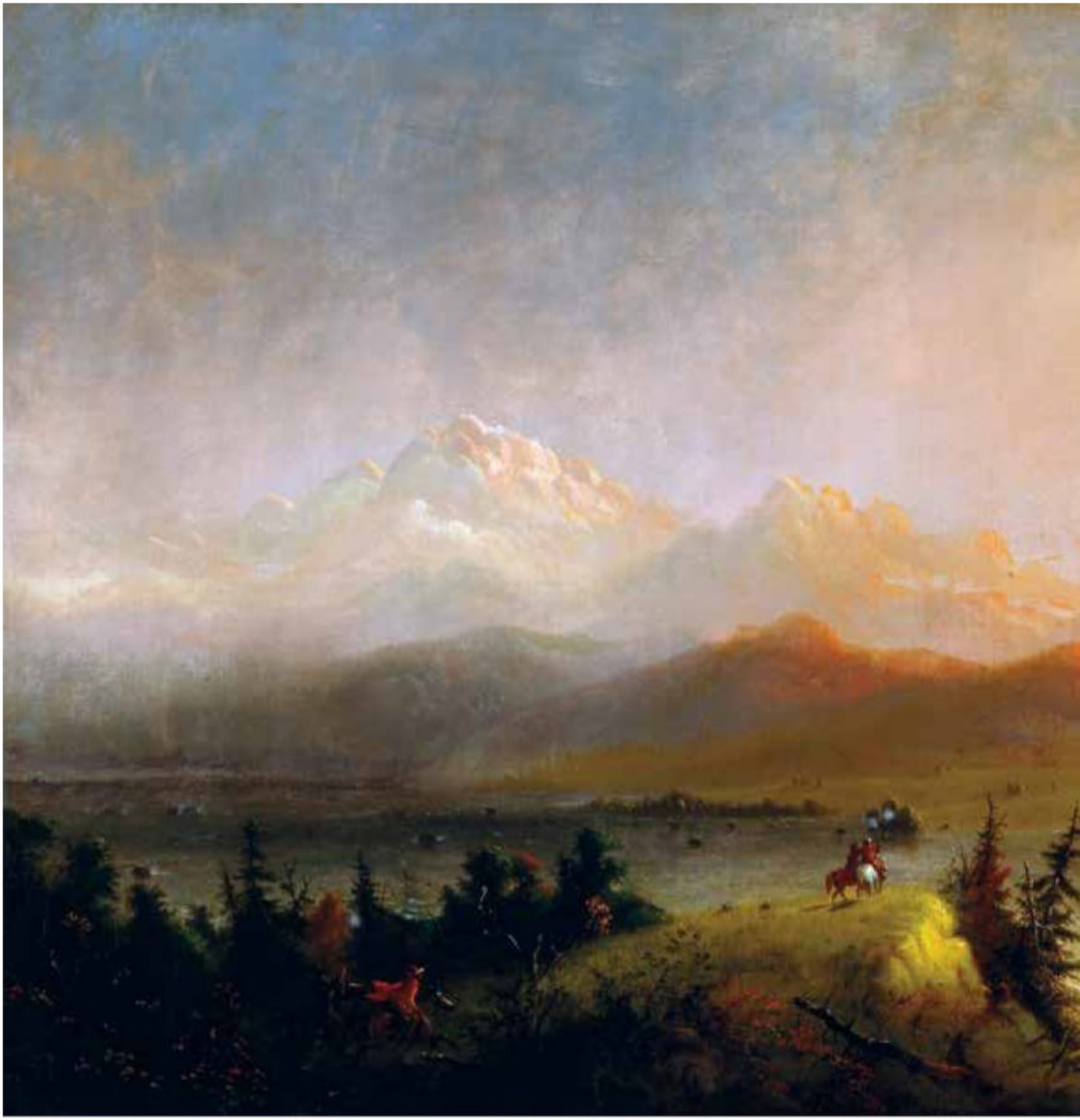
He was soon visited by a retired British army captain, William Drummond Stewart (1795-1871), who was looking for an artist to accompany him to the annual fur trappers' rendezvous on a tributary to the Green River to document the trip. The area is now part of Wyoming. Stewart was a Scottish nobleman who would inherit the title of 7th Baronet of Murthly. He had come to America seeking adventure and had first attended the rendezvous in 1833. He wanted to document what he thought would be his last visit to the rendezvous and Miller joined his entourage.

Miller created field sketches on the trip that he later used to produce watercolors and oils for his patron. Many of the watercolors and oils were produced at Stewart's Murthly Castle in Scotland where they remained until Stewart's death after which they were dispersed.

Ironically, a large portion of Miller's vast output has returned to the Wyoming area and has inspired two important projects—*Fur Traders and Rendezvous: The Alfred Jacob Miller Online Catalogue*, the most extensive online collection of Miller's



Above: **Alfred Jacob Miller (1810-1874)**, *Antoine Watering Stewart's Horse*, 1840, oil on canvas, 30 x 36". American Heritage Center, Laramie, Wyoming. ah04912_005. Opposite page: **Alfred Jacob Miller (1810-1874)**, *Wild Horses*, ca. 1837, wash drawing on blue paper, 8½ x 13¾". Buffalo Bill Center of the West, Cody, Wyoming. Gift of The Coe Foundation. 5.73.

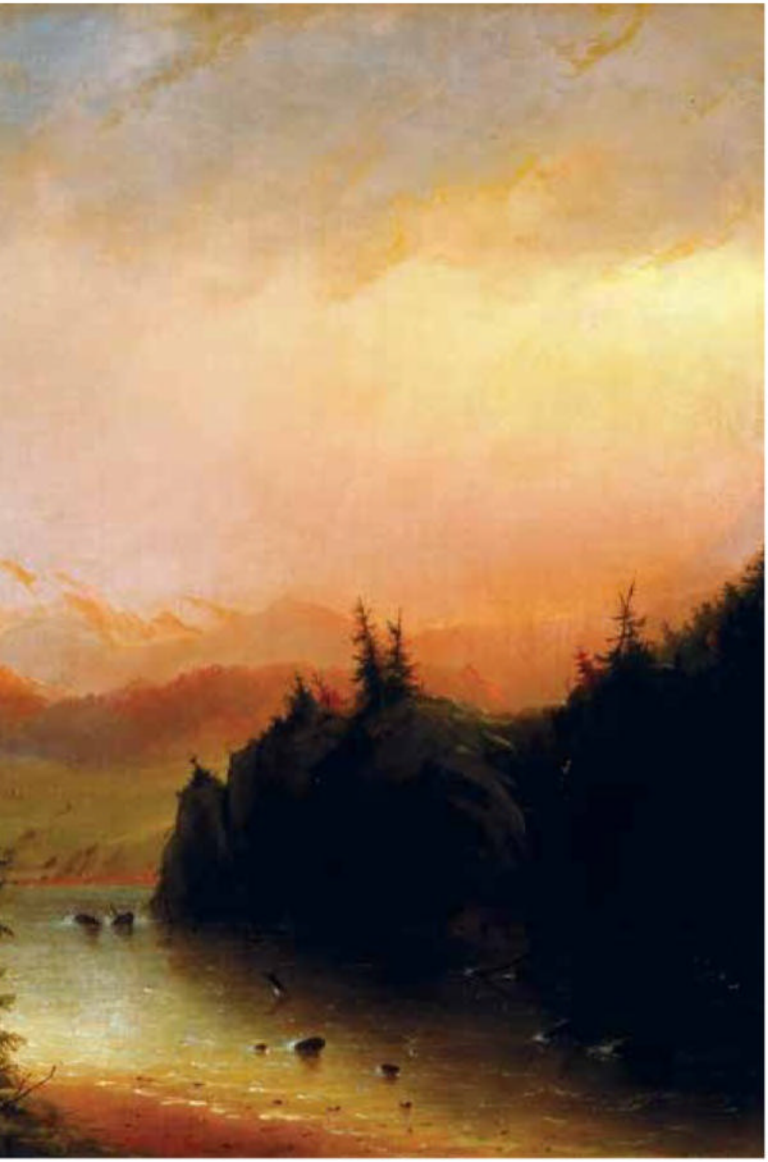


paintings from his 1837 trip west, and the exhibition, *Alfred Jacob Miller: Revisiting the Rendezvous—in Scotland and Today*.

The online catalog was begun in 2015 as a project of the Ricketts Art Foundation, the Buffalo Bill Center of the West, and the Museum of the Mountain Man. It is the most extensive online database of Miller's Western paintings in institutional collections. Contributors Peter H. Hassrick (1941-2019) (Buffalo Bill Center of the West), Jim Hardee (*Rocky Mountain Fur Trade Journal*), and Karen McWhorter (Buffalo Bill Center of the West) contributed to the exhibition, for which McWhorter serves as organizer and curator in partnership with Johanna M. Blume of the Eiteljorg Museum of American Indians and Western Art in Indianapolis.

The exhibition will be shown at the Center of the West in Cody, Wyoming, May 20 through October 22, and will be shown at the Eiteljorg in 2024. Lenders include the two museums, Naoma Tate, J. Joe Ricketts in association with the Ricketts Art Foundation, the National Museum of Wildlife Art in Jackson, and the American Heritage Center (AHC) at the University of Wyoming in Laramie.

Perusing the extraordinary online Miller catalog (alfredjacobmiller.com) is a rewarding experience. Essays on aspects of the fur trade, Miller and Stewart are accompanied by links



Alfred Jacob Miller (1810-1874), *Trappers Saluting the Wind River Mountains*, ca. 1864. Oil on canvas, $21\frac{15}{16}$ x $35\frac{13}{16}$". Buffalo Bill Center of the West, Cody, Wyoming. Gift of The Coe Foundation. 10.70.

to past and current scholarship as well as high resolution images of Miller's paintings.

McWhorter describes the catalog as a "dynamic resource," one that will grow as more works by Miller enter public collections and as more research is done on Miller, Stewart and the fur trade. Describing the exhibition she says, "The experience of sharing space with fine art is irreplicable."

In addition to the loans, the exhibition "includes 21 paintings and one chromolithograph from the Center of the West's group of 33 works by Miller, which includes 11 of the 87 small watercolors Miller made for Stewart as a visual documentation of their journey. Miller's subjects for these were primarily Native peoples they met and with whom they traveled, interesting geological formations, landscapes, hunt scenes and animal encounters, and Stewart and his companions. Each of these subjects is highlighted in the exhibition.

"The exhibition presents a unique opportunity to view a significant number of these reunited 'Murthly Castle Millers,' ranging from intimately scaled watercolors to large oils on canvas (one measuring 8 feet wide)."

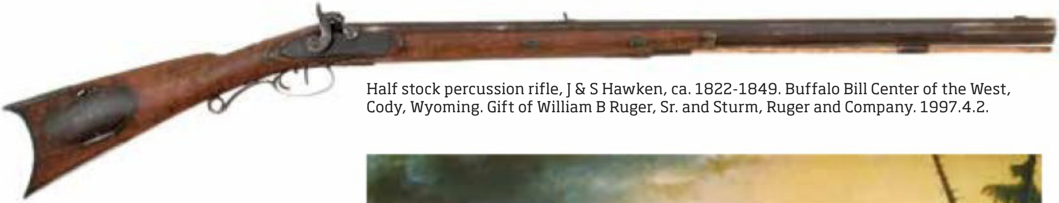
European explorers from the Spanish to the French came to North America seeking riches, dashed in their hopes of finding gold or a passage to Asia and its valuable spices and silks. The French, however, found furs among the Indigenous people along the Atlantic coast and the St. Lawrence River in the 1500s. By the early 1800s, fur traders and pioneers were journeying west of the Mississippi River in an adventure that is now nearly lost to history. Miller's first-hand observations contribute immensely to a germinal period in the story of America.

The rendezvous that Miller and Stewart attended in 1837 was one of 16 held between 1824 and 1840. At the gathering, trappers supplied beaver pelts to the fashion industries of the East Coast and Europe; trappers and Native American people traded and bartered their animal pelts for guns, jewelry and supplies to get them through the next season's grueling winter.

In an essay for the online Miller catalog, McWhorter writes that Miller "described the opening event of the rendezvous as a day 'devoted to 'High Jinks,' a species of Saturnalia, in which feasting, drinking, and gambling form prominent parts.' Miller portrayed the festivities in sketches made on-site, some of which he later reprised as studio oil or watercolor paintings."

She cautions that although Miller observed first-hand, he was a product of a romantic view of the American West and its Indigenous people. Some of his paintings are "solely imaginative or based on stories other people told him. Miller's work was a product of the romantic aesthetic that he was promoting. This would be Miller's only trip west, and yet he spent the rest of his career revisiting and romanticizing the experience through his art. Although we have to take care in examining the 'accuracy' of the images, there is information to be gleaned from them. Art is the unique perspective of a unique person in a unique context."

As an undergraduate at the Johns Hopkins University in Baltimore, I frequently went downtown to visit the Walters Art Museum (then the Walters Art Gallery) bequeathed to the City of Baltimore by the son of William

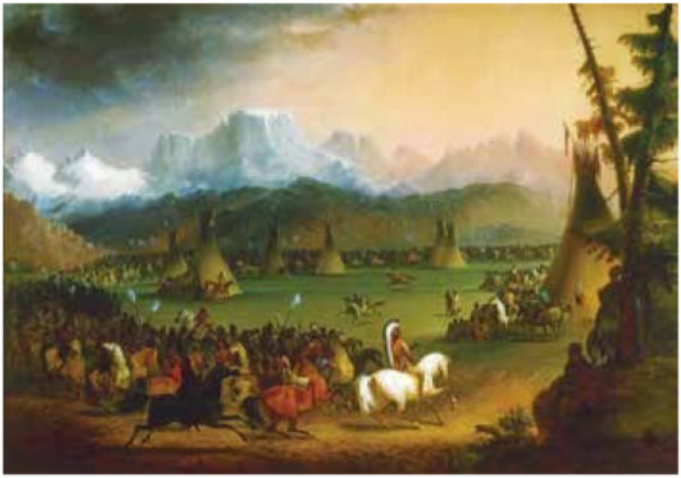


Half stock percussion rifle, J & S Hawken, ca. 1822-1849. Buffalo Bill Center of the West, Cody, Wyoming. Gift of William B Ruger, Sr. and Sturm, Ruger and Company. 1997.4.2.

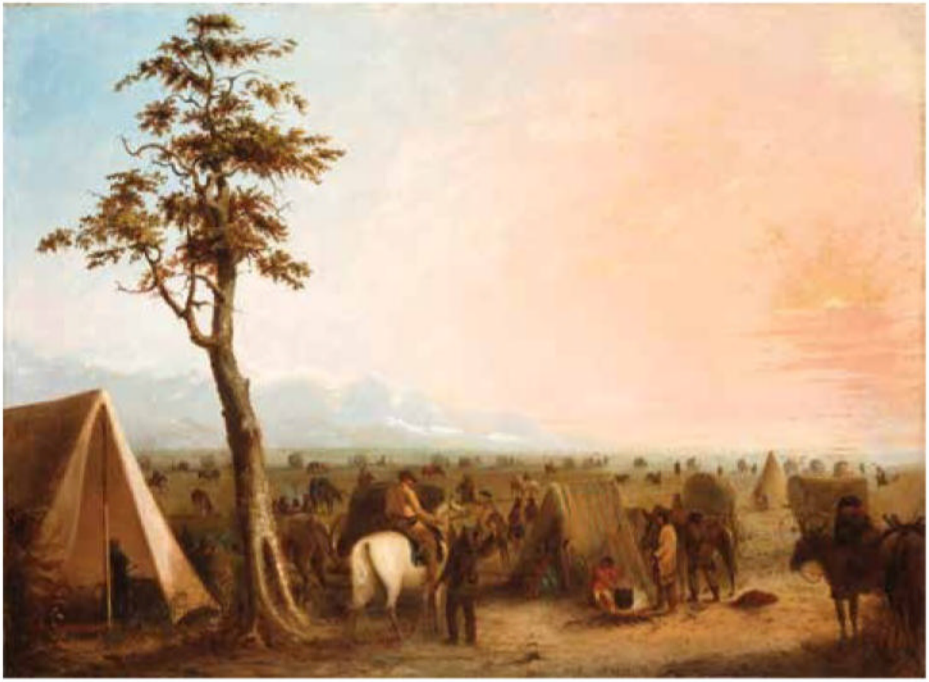
T. Walters (1819-1894). Little did I know that among the vast treasures of the Walters were 200 watercolors he had commissioned from Miller in 1848—at $12 each.

Among them is a painting, *Antoine Watering Stewart's Horse*. Antoine Clement was Stewart's traveling companion for many years and the caravan's principal hunter. Miller described him as "one of the noblest specimiens [sic] of a Western hunter; – in the outward journey he killed for us about 120 Buffalo…"

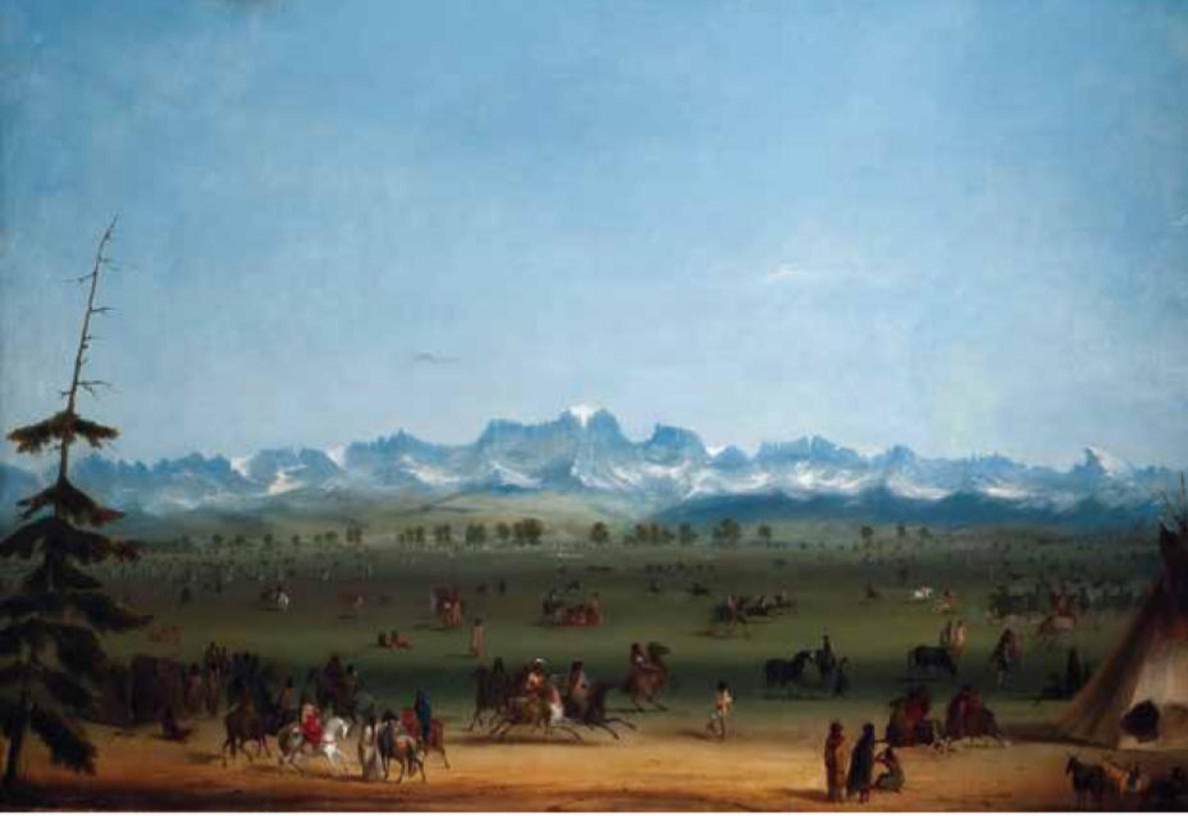
Horses figure prominently in Miller's oeuvre. In the online catalog, the late Peter Hassrick commented on the artist's drawing, *Wild Horses*. "Symbolic of the true wilderness in the Far West during Miller's 1837 visit, the wild horses of the prairie carried a special American message of freedom, independence and vitality…The horses are presented at play, nipping and kicking,



Alfred Jacob Miller (1810-1874), *Cavalcade (The Indian Procession)*, ca. 1839, oil on canvas, 69 x 96". J. Joe Ricketts in association with the Ricketts Art Foundation.



Alfred Jacob Miller (1810-1874), *Our Camp*, ca. 1846-1860, oil on canvas, 26³/₈ x 36". Buffalo Bill Center of the West, Cody, Wyoming. Gift of The Coe Foundation. 11.70,



Alfred Jacob Miller (1810-1874), *Rendezvous near Green River (General View of the Indian Camp under the Mountains of the Winds)*, 1838-1839, oil on canvas, 32 x 38". American Heritage Center, Laramie, Wyoming. ah04912_003.

bucking and rearing. Yet for all their vivacious and corporeal presence, for all their noisy frolicking, they were also famously fleeting in their habits. Miller wrote that they could vanish as quickly as they were seen. So, being able to record them with such fidelity was a serious tribute to the spontaneity and efficaciousness of his observational powers."

The online catalog and the exhibition shed light on a no-longer-forgotten period of American history.

Bear claw necklace (Plains), ca. 1885, bear claws, brass beads, glass beads, tanned hide, pigments. Buffalo Bill Center of the West, Cody, Wyoming. The Paul Dyck Plains Indian Buffalo Culture Collection, acquired through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe. NA.203.16343.

ALFRED JACOB MILLER: REVISITING THE RENDEZVOUS—IN SCOTLAND AND TODAY

May 20-October 22, 2023

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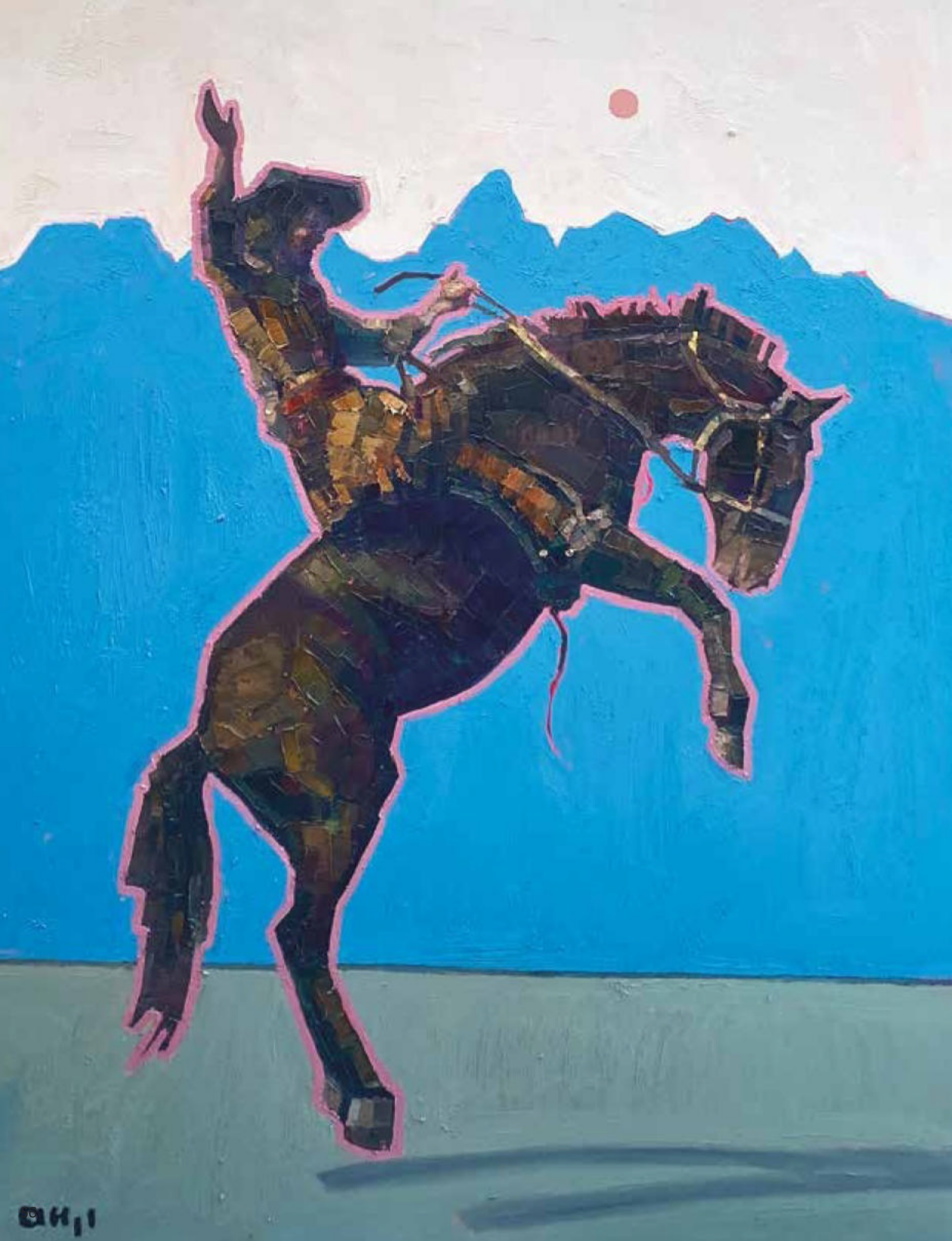
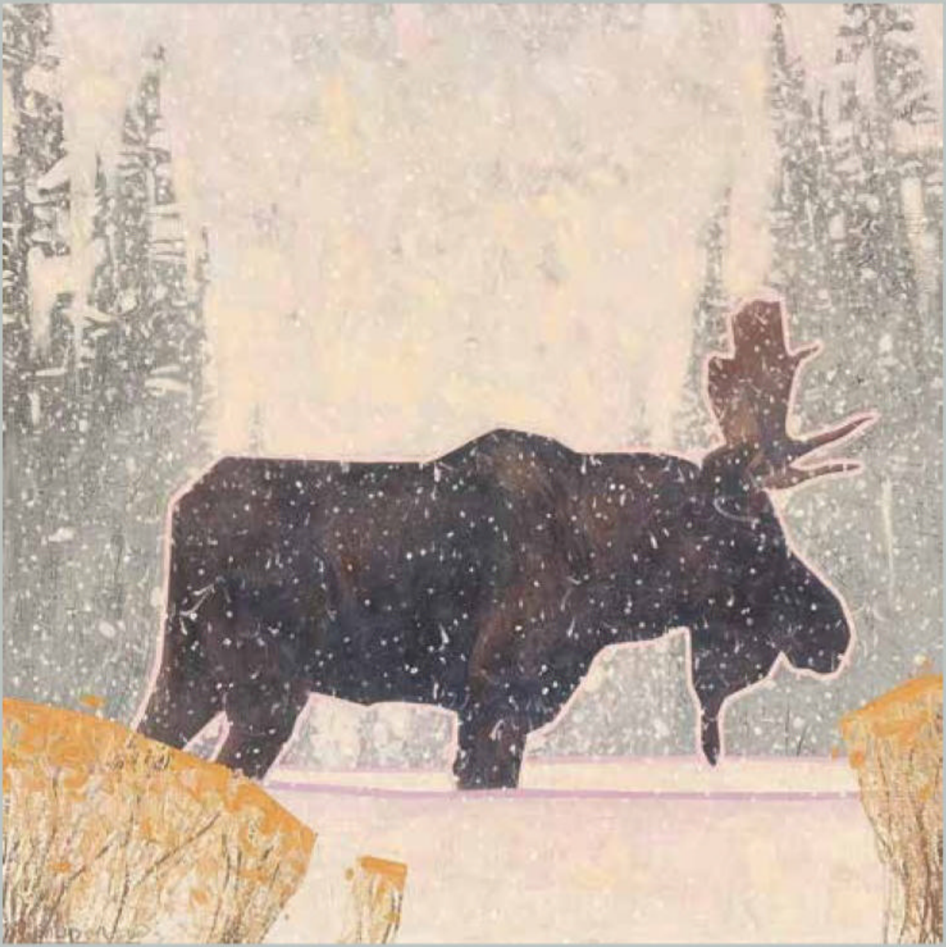




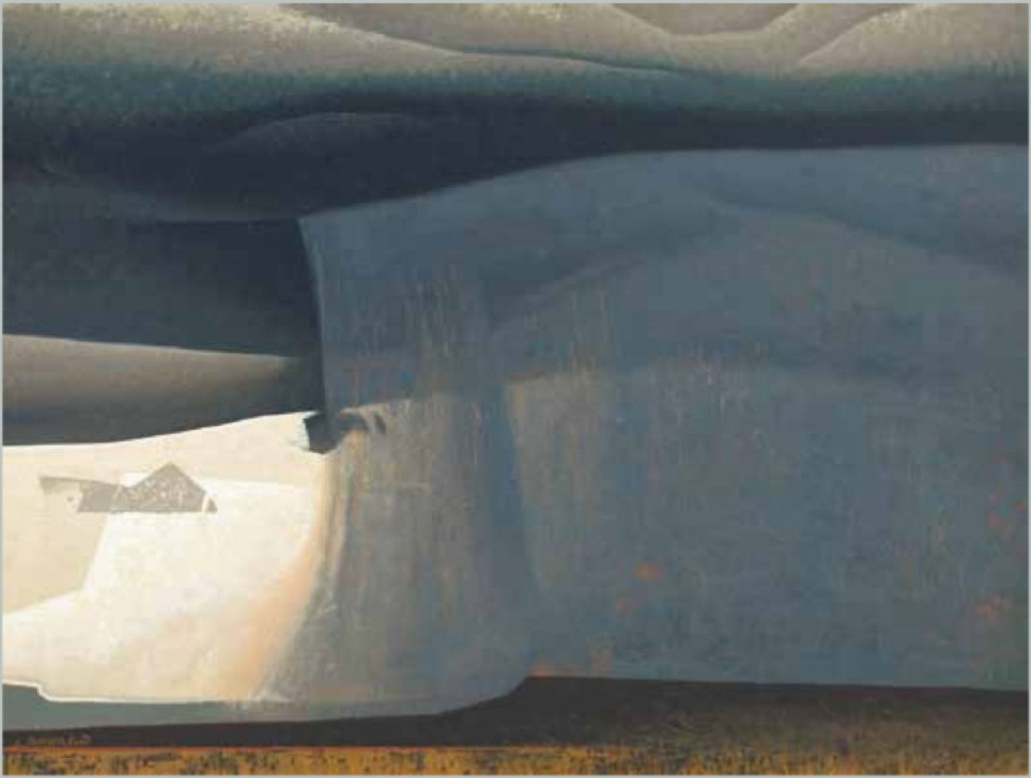
Above: **Luke Anderson**, *Vernal Snow Fields*, oil on canvas, 28 x 28" Opposite page: **Aaron Hazel,** *Blast Off*, oil on canvas, 48 x 36"

Two Perspectives

Aaron Hazel and Luke Anderson bring a two-man show to Gallery Wild in Jackson Hole.

BY GINA TEICHERT

Aaron Hazel and Luke Anderson bring a two-man show to Gallery Wild in Jackson Hole.

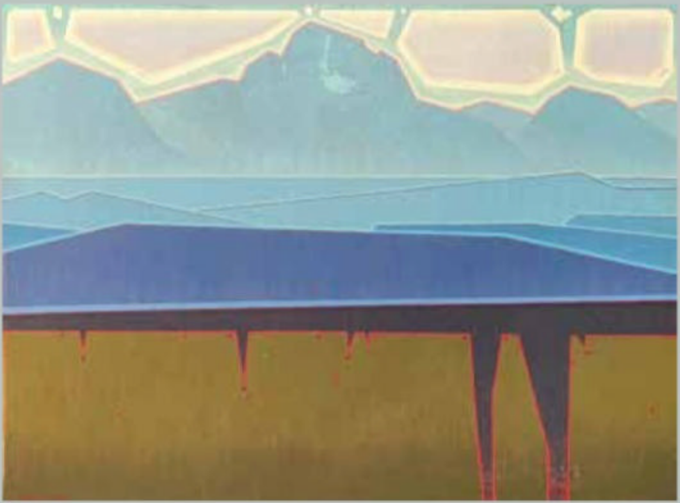


Luke Anderson, *Torrent*, oil on linen, 18 x 24″

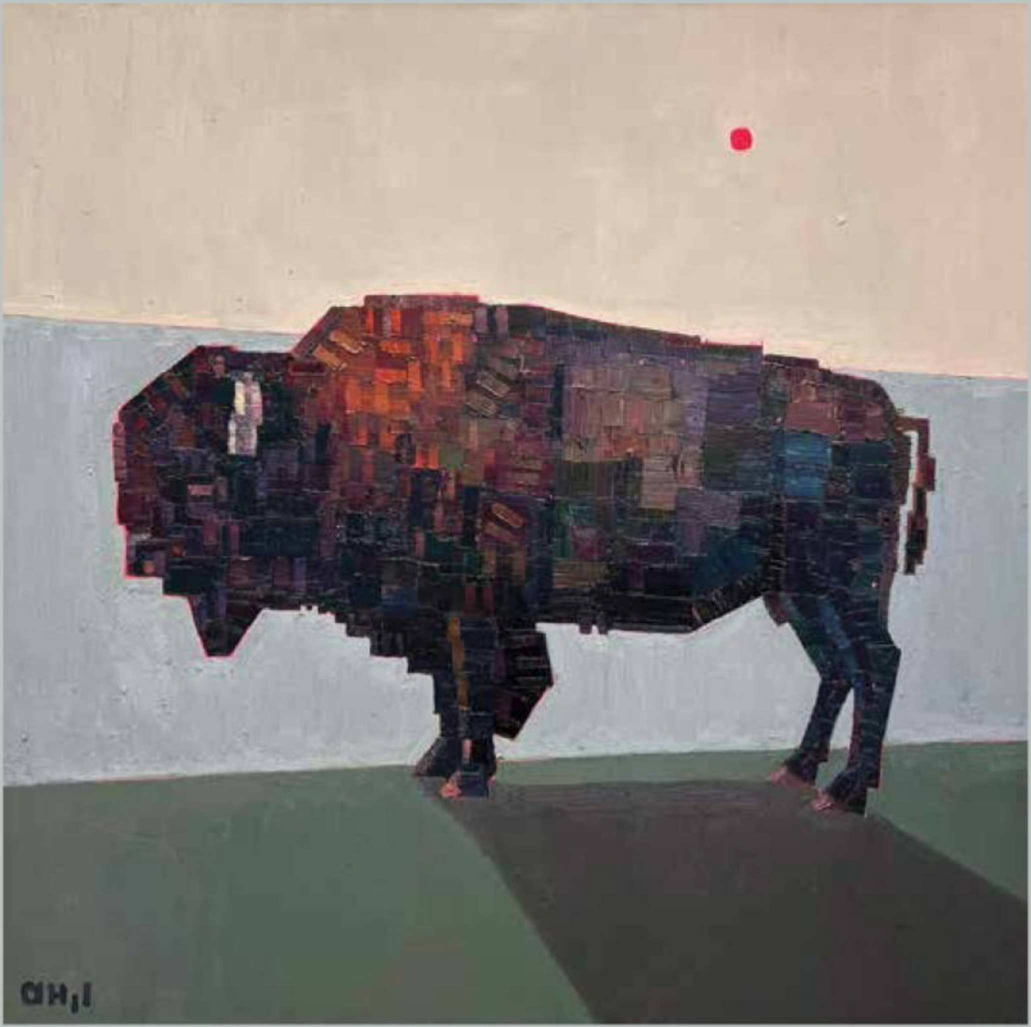
Gallery Wild kicks off Memorial Day weekend in Jackson Hole, Wyoming, with fresh-off-the-easel works from Aaron Hazel and Luke Anderson. *Elemental*, their first two-man show together, showcases the young painters' take on the West with design-forward works that share DNA, but ultimately, take individual forms.

A mainstay at Gallery Wild and outposts across the country, Idaho-based Hazel interprets the faces of the West with blocky palette knife gestures and striated bands of color. His outsized works often feature underknown or misrepresented figures from American history—Indigenous leaders, Black cowboys and, for *Elemental*, key players in the early conservation movement. Subjects include botanist George Washington Carver, Sequoia National Park superintendent Colonel Charles Young and the "independent, awesome women" who helped turn Jackson from a few scattered homesteads into a full-fledged community, he says.

A newcomer to Gallery Wild, Wyoming-raised Anderson has become a fast favorite of



Luke Anderson, *Hanging Clouds*, oil on canvas, 30 x 40″



Aaron Hazel, *Chappy*, oil on canvas, 48 x 48"

the gallery's clientele. "Everything he brought us last year was gone within a couple days or weeks," says owner Carrie Wild. She first encountered Anderson's work as a juror at the *Cheyenne Frontier Days*, a show where he took home top prize for oil painting. "It's been kind of fun to watch him experiment and grow and figure out his style. And he's still doing that, but now you can see the direction in his work. That's why we picked him up," says Wild. "He is giving the viewer exactly what they need to see, totally breaking it down to the important parts and shapes and then having a blast with it."

The artist agrees with that description. "I think I have an aesthetic based off of two ends of the spectrum. I really like the bold, flat, graphic, two-dimensional look. But then I also like the traditional things about oil painting that really celebrate the texture of it," Anderson says, noting his interest in painterly brushwork and varied surface thickness. Often employing atmospheric elements like smoke, mist and clouds, Anderson's work can have a flat, almost cut-paper appearance on first read, and grows in complexity the more time you spend with it. "The layering and stripping away and adding back on really helps with that," he says of his working practices. Now living in Salt Lake City, Anderson started experimenting with these techniques during wildfire season. "Painting the Wasatch Mountains went from an almost daunting challenge to something more relatable with an understandable scale," he says. Each subsequent layer of the range recessed behind a blanket of smoke—a true lesson in atmospheric perspective that informs his work today.

While they may have occupied "slightly different little corners of the community" before their Gallery Wild matchup, Anderson thinks his work is a logical pairing with Hazel's. "He does a lot of portraits and wildlife and figures, and mine's a little more landscape based, but I think we share a lot of roots in our sort of design and aesthetic language," says Anderson. Stylistic choices like using playful color and paring back complex forms can be seen through both artists' work.

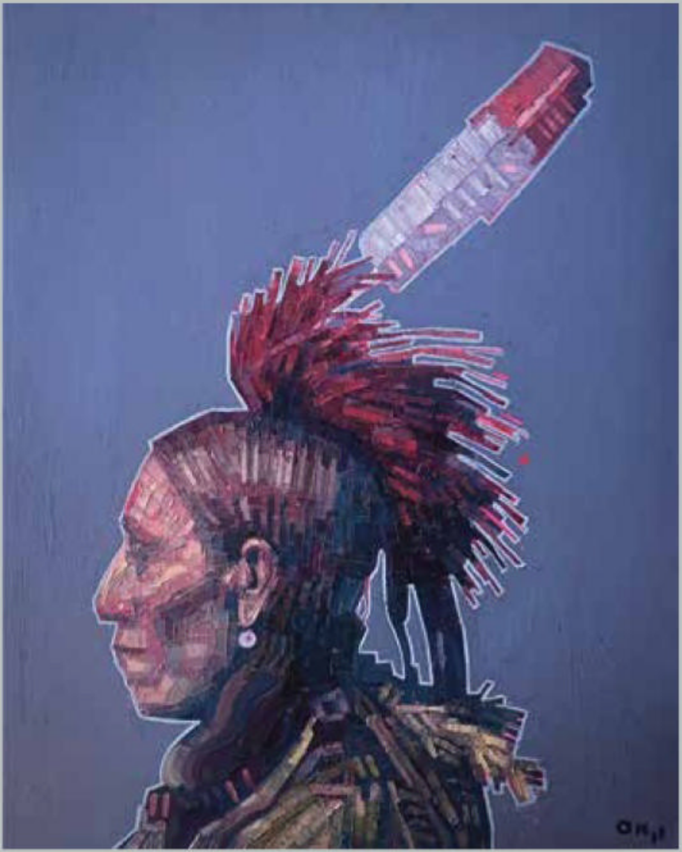
For Hazel, his paintings are about the interplay between punchy, quick-reading compositions and elements that stimulate deeper engagement in person. "If my paintings seem abstract up close, you step away and they are more representational," he says. "My goal is for it to be fun for them, for the viewer to enjoy that experience in real life." While there's definite curb appeal in digital format, the surface quality is what makes it feel "legit and real" when you're in the room with it, Hazel says. "I want people to feel that tactile nature of my work. And that's why I really enjoy using a lot of paint."

"Aaron's work definitely stops people in their tracks," says Wild. "That pushing and pulling and that simplification of shapes. But then, within those shapes, he's using a super heavy paint application which is just full of color and texture. Because of the simplification, we thought that they would be a good duo to show together and they also use that really interesting texture in their own way. That's really part of the thing that makes people stop and look at the work. They're just enthralled with it. They get super close to it and—you know—get their nose in it. It's really cool."

Wild, who is also a painter herself, knows process is important to collectors. "I really do believe it's all about the texture, the brush strokes and actually being able to see how the artist created the painting—their layers, how they built it up," she says. "You don't really get that digitally."

While nothing beats seeing a painting in person, presenting well online is an effective way of getting their work out there for today's artists. Hazel was living in Seattle when Instagram "was in its infancy," he says, and it played a major role in spreading the word about his work. There was a little luck involved, too, he admits.

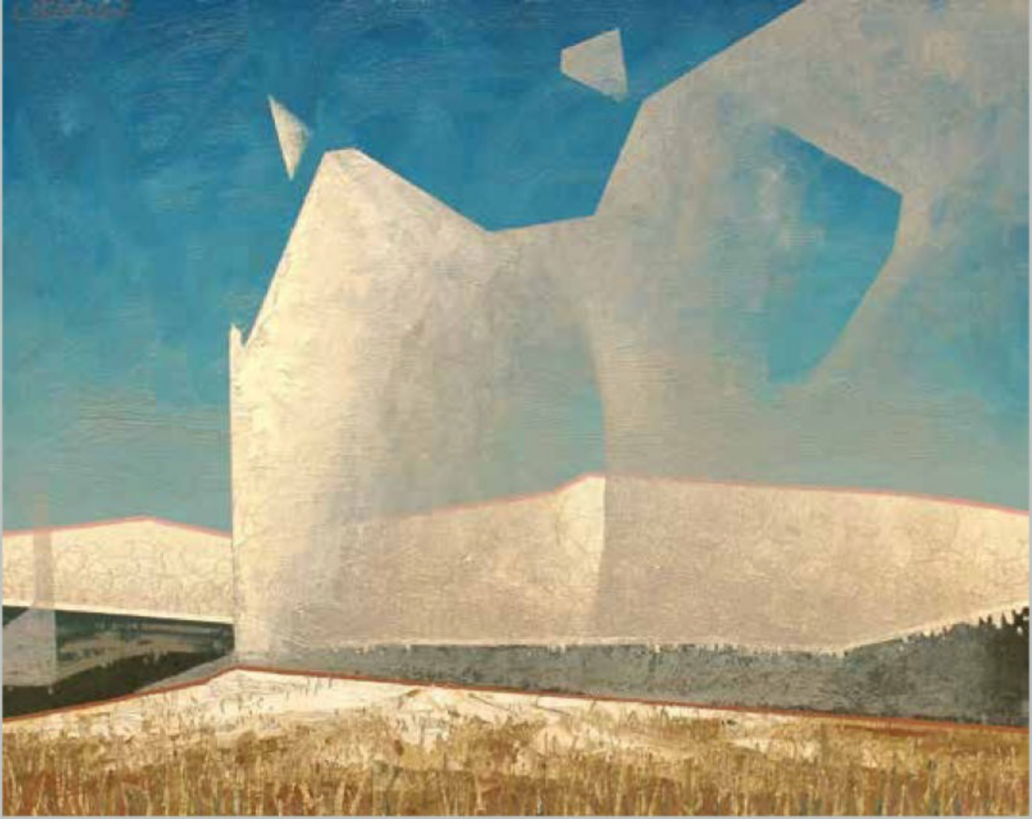
A former Whitman college basketball player who "knows his way around the paint," according to his alma mater's pun-loving school paper, Hazel headed to the big city after picking up a BFA. Like many recent grads, the 6-foot-5-inch center found himself working in a bar. A bar that the Seattle Seahawks happened to frequent. "They realized I was an artist and were like, 'You do cool stuff. Could you do a painting of me playing football?'" Hazel remembers. "I'm a huge football fan anyway, so that kind of got the ball rolling." Fun as it may have been, painting sports alone proved unsustainable for Hazel, he laughs, recounting a few early attempts to show sports-themed work in Western galleries.


Aaron Hazel, *Big Fox*, oil on canvas, 60 x 48"

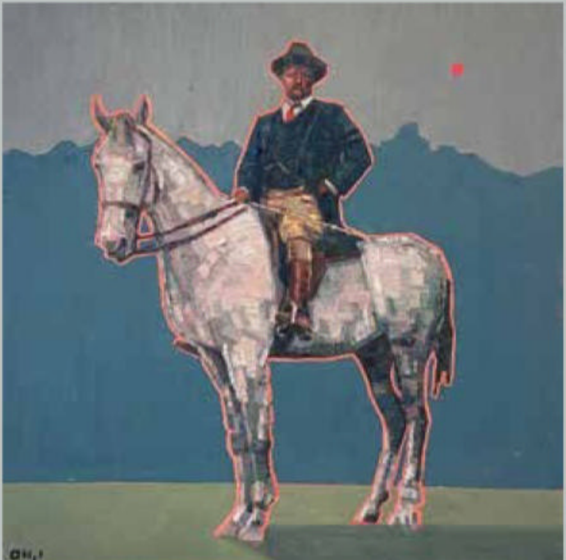
A 2012 workshop with artist Robert Moore brought his practice into the Western genre proper and triggered a reassessment of subjects from his youth in Idaho. "I enjoyed going to the rodeo growing up," says Hazel, noting parallels between cowboys and pro athletes—the movement, the spontaneity, the performance. "There's a lot of Western culture here in Idaho, which was interesting to be a part of."

Anderson, too, has taken the scenic route to Western art. Growing up in Cheyenne, he absorbed the landscapes of the West on family road trips, but didn't have much connection to the cowboy side of the cowboy state. "I really liked going to Denver and seeing all the skyscrapers," he tells us, noting that they lived a pretty cosmopolitan life—or as cosmopolitan as one could get in Wyoming. As opportunities to show in the Western art scene came up, Anderson tried his hand at classic Western themes. "You know, especially when you're starting out, you generally tend to start more by imitating and looking at what other people are doing," he says. "That was sort of what I understood that Western art was—it was cowboy art and horses." While successful with those earlier works, it was the wildlife and wilderness of the geographic West that called him back to his own roots. "The thing that did always impress me about the West first, was the big landscapes and the big skies and clouds and not as much some of those other stories and narratives," he says. "My experience with the West has been about things that you see from the car window."

Elemental will be Anderson's first major show with Gallery Wild. "He's definitely one to watch. He's really pushing things," Wild says.



Luke Anderson, *Timekeeper*, oil on canvas, 16 x 20"



Aaron Hazel, *Teddy Out West*, oil on canvas, 48 x 48"

"They're both a joy to work with," she continues, noting how the artists' respective styles continue to evolve. With these two artists, she says, each painting is elemental to the next, which creates building blocks that trigger a butterfly effect. Collectors are showing high interest in this

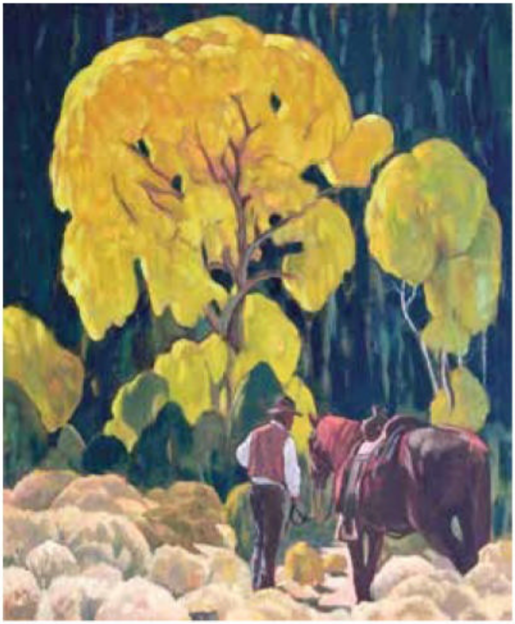
"The end of May and June is so spectacular here in Jackson," Wild says. "The wildflowers are going to be blooming and we'll have baby animals and bears and bison and everything all over the place. It's life. Things are coming back to life that time of year, so I think that their paintings are definitely a perfect fit for that. All the movement within their pieces, the color. They're very lively, so it's kind of a perfect match for that."

Anderson's and Hazel's parallel views of the West will be on view at Gallery Wild in Jackson from May 26 to June 9.

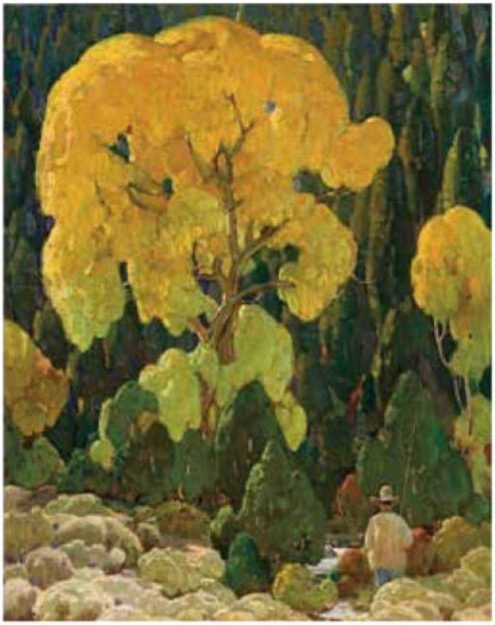
ELEMENTAL: AARON HAZEL & LUKE ANDERSON

May 26-June 9, 2023

Gallery Wild, 80 W. Broadway, Jackson Hole, WY
(307) 203-2322, www.gallerywild.com



Dennis Ziemienski, *Autumn Dusk* (after Dunton's painting *October Gold*), oil on canvas, 24 x 20"



William Herbert "Buck" Dunton (1878-1936), *October Gold*, ca. 1930, oil on canvas, 20 x 16"

NOSTALGIC *Connections*

BY CHELSEA KORESSEL

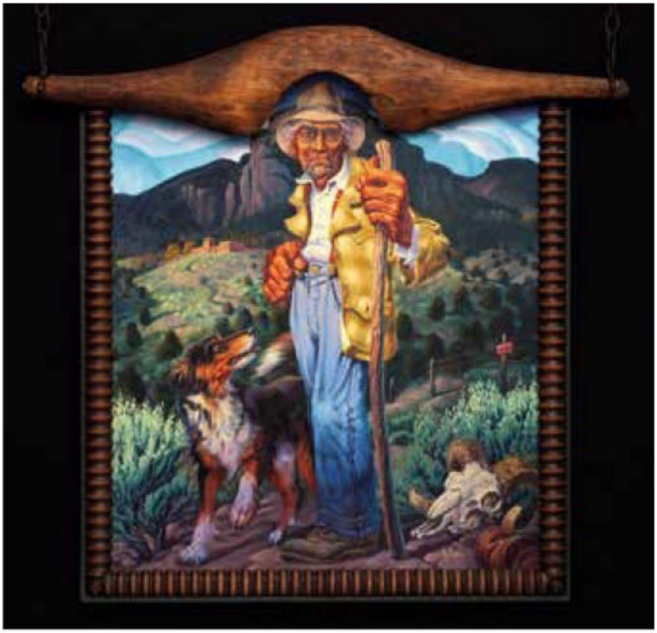
Blue Rain Gallery continues its series honoring Taos Society of Artist members, with this year's show highlighting the work of William Herbert "Buck" Dunton.

There is a strong argument to be made that the culture and landscape of New Mexico has a magical, enchanting quality. Visitors are transfixed by the unique beauty of regions like Taos and Santa Fe—also capturing the hearts and minds of many artists who made entire careers out of depicting New Mexico scenery.

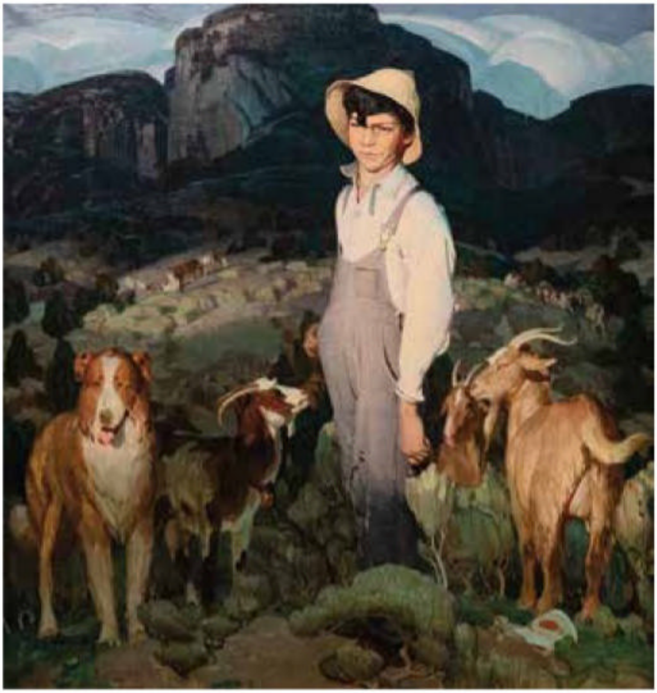
Artists like Joseph Henry Sharp and Ernest L. Blumenschein were so taken with the town of Taos that an entire school of painting was born, the renowned Taos Society of Artists. The group was officially founded in 1915, and the six founding members prolifically thrived off the seductive energy of Taos and the Southwest. They produced astonishing images of Native Americans, the desert landscape and Western lifestyle and culture.

Today, Taos and Santa Fe, among other regions, have grown to be magnificent art destinations that include art colonies, galleries and museums. Galleries like Blue Rain Gallery, perfectly situated in the Railyard district in Santa Fe, can't help but feel "nostalgic about being a part of this long-established art destination," says Denise Phetteplace, Blue Rain's executive director. "We get to enjoy the benefits of being such a great location, and it really goes back to the founding members of the TSA. They helped bring awareness to this part of the country and perpetuate this idea of the West as a culturally rich, beautiful, untouched place."

Blue Rain has found a way to honor these



Jim Vogel, *Pastor Sin Cabras* (after Dunton's painting *Pastor de Cabras, Neo Mexicano*), oil on canvas panel with antique yoke frame, 39 x 36½"



William Herbert "Buck" Dunton (1878-1936), *Pastor de Cabras, Neo Mexicano (New Mexican Goat Herder)*, 1926, oil on canvas, 50 x 52"

founding artists in their annual showcase the *Taos Six Collection*, with this year's exhibition highlighting TSA member William Herbert "Buck" Dunton (1878-1936). The artist's paintings, known for their romantic depictions of the American West, hunters on horseback, animals and the rugged landscape, are reimagined in the work of 15 Blue Rain artists.

"Our stable of artists were able to identify a piece of Dunton's work that spoke to them personally, and we asked them to challenge themselves by standing outside the box of their normal subject matter—to come through with their own interpretations," says Phetteplace. "People have been honoring different works of art throughout art history. There are plenty of examples of painters creating new pieces based on famous work. I wanted this project to be a continuation of that concept, and I feel like the challenge for our artists really does lie in how they're going to take a master work [of Dunton's] that has been sanctioned by the art world for over a hundred years, adored and collected, and make it new and really own it."

Artist Robin Jones, for example, chose Dunton's *Follering the Tracks*, from around 1929, as inspiration for her oil and white gold leaf painting *Do Not Fear the Path*. "I chose this piece because I loved the bond between human and horse, the simplicity of the composition, and honestly, I'd never done a horse painting before and wanted the challenge!" Says Jones. "I started with the idea of interpreting Dunton's piece using a contemporary lens—replacing the older man with a young girl who would have an air of bravery and determination. I also wanted to keep some of the landscape in Dunton's painting but make it more of an abstract, minimal and just the main shapes."

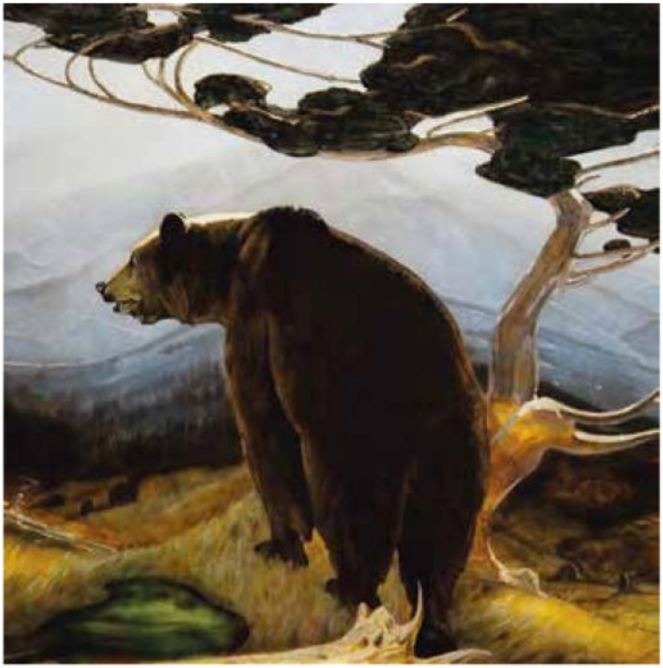
Artist Kathryn Stedham also chose a horse piece of Dunton's for interpretation, a work titled *The Horse Rustler*, showing a cowboy on horseback among colorful, desert brush. "Dunton is easily one of my favorite Taos Society painters," Stedham remarks. "I feel we share a similar ethos, both as painters and for our deep connection to the natural world. The most difficult part of creating my piece was selecting a single Dunton painting from his lifetime of brilliant works."

She continues to explain that "the key elements that spoke to me in Dunton's *The Horse Rustler*, were the strong portrait of horse and rider, juxtaposed against Cézanne-esque distant hills. I decided it would be fun to use his basic composition and paint myself riding my favorite horse, Lark of Trinity Ranch. I kept most of Dunton's modernist look while painting the various forms and vegetation in my painting, but substituted Pueblo Peak in Taos as an identifiable backdrop for the figures. I also painted myself in contemporary clothing to reflect the current times."

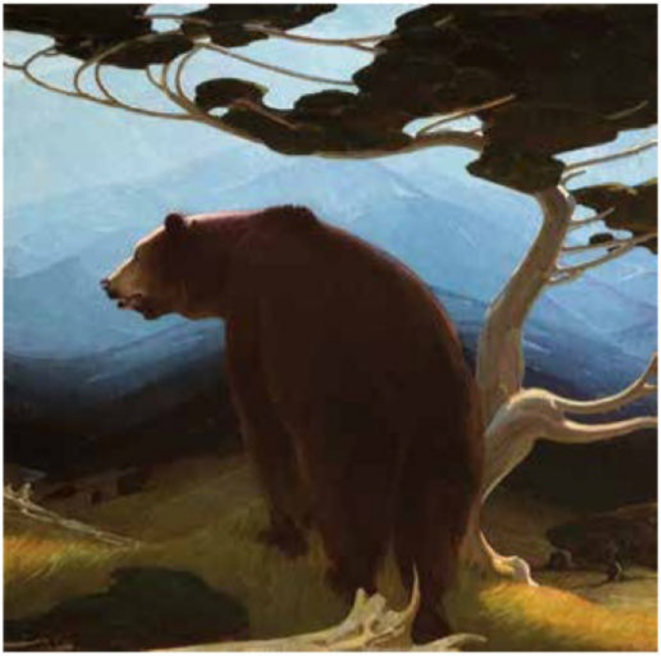
For Dennis Ziemienski, Dunton's striking piece *October Gold*, from around 1930, depicting a forested landscape with a figure walking toward a giant yellow and gold tree, "is one of his strongest compositions," he says. "I could hardly resist emulating this masterpiece for *Autumn Dusk*. I like putting figures in my paintings, so I have a rider leading his horse into the iridescent woods, but those tree shapes are key. Dunton's work reflects an interpretation of nature that I find appealing. His style is based on nature, but natural shapes—mountains, cliffs, clouds, water, vegetation and even figures—sometimes are reconfigured, so as to create visual magic and depth of the imagery without complete abstraction. I always use this technique in creating my compositions as well."

Viewers can see a different trajectory in Jim Vogel's rendition of Dunton's piece *Pastor de Cabras, Neo Mexicano*, 1926. "The subject is something of a deviation from his usual cowboys, sportsmen and wildlife imagery he's most remembered for," Vogel explains. "The young shepherd with his troubled gaze confronts the viewer as an intruder, questioning who could have the gall to bother him and his charges. I reimagined him many decades later in the same familiar environment but under very different circumstances; his herd long gone, his last of a long line of herding dogs at his side (modeled this time after our Aussie/heeler mix Kahlua) and his once-open grazing range fenced off and posted, his herd replaced by the pueblo-style hacienda second home… Most importantly, for me, is the way Dunton mastered the dramatic light of New Mexico, manipulating it to the best advantage in his paintings. This singular talent of his always inspires me."

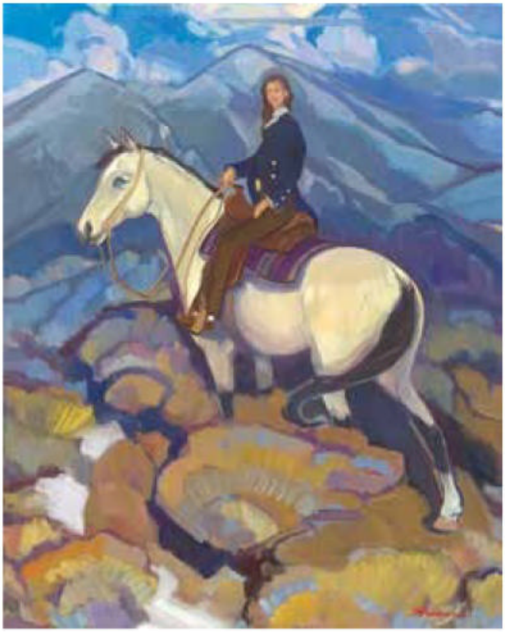
In yet another rare depiction, we see a bear cozying up next to a tree, and set against a mountainous background in Dunton's *Timberline*, 1932, reimagined by Nathan Bennett in *On Top*. "When I start a painting for one of the *Taos Six* shows, I dive into the artist's body of work," says Bennett. "I look through every image available and choose the painting that speaks to me. Then I try to determine if I can translate it into a patina painting. I like to

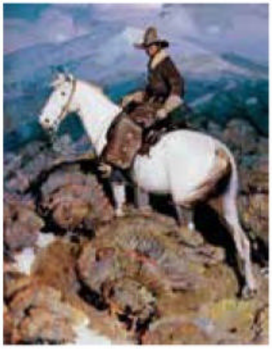


Nathan Bennett, *On Top* (after Dunton's painting *Timberline*), patinas on bronze, 24 x 24"



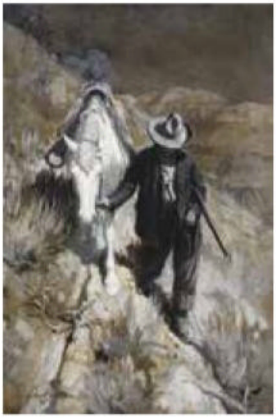
William Herbert "Buck" Dunton (1878-1936), *Timberline*, 1932, oil on canvas, 30 x 30"

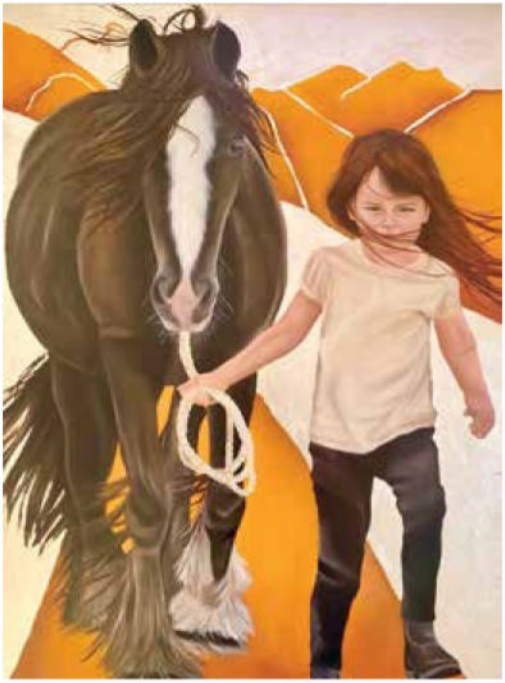




Far left:
Kathryn Stedham, *The Artist on Horse Named Lark* (after Dunton's painting *The Horse Rustler*), oil on Belgian linen, 30 x 24"

Left:
William Herbert "Buck" Dunton (1878-1936), *The Horse Rustler*, oil on canvas, 20 x 16"





Right:
William Herbert "Buck" Dunton (1878-1936), *Follering the Tracks*, ca. 1929, oil on canvas

Far right:
Robin Jones, *Do Not Fear the Path* (after Dunton's painting *Follering the Tracks*), oil and white gold leaf on aluminum panel, 24 x 18"

recreate the original as close as I can, using hot process patina. It's fun for me to see how close I can get, using my limited palette, without trying to be perfect."

Bennett continues to note that Dunton is one his favorite of the Taos six. "[His] story of moving out to the West to follow his passion embodies the whole spirit of the West and the arts, and is incredibly inspiring to me," he says. "I had a wonderful time getting to know him through my own process of making art."

Overall, Phetteplace hopes that viewers will come away from the exhibition with an appreciation for the participating artists taking a creative leap, along with seeing the historical value and a newfound feeling of relevancy. The exhibition, running from April 28 through May 20, will include Dunton stock card images next to the reimagined works by the 15 Blue Rain Gallery artists.

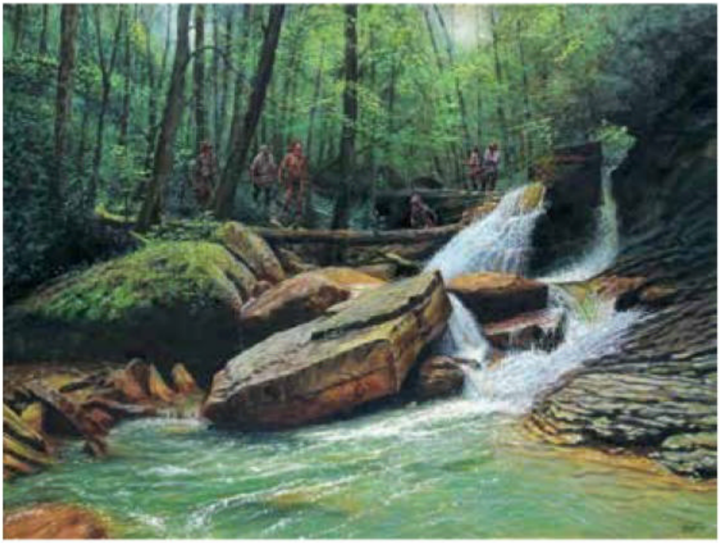
TAOS SIX COLLECTION: AN HOMAGE TO W. HERBERT DUNTON

April 28-May 20, 2023

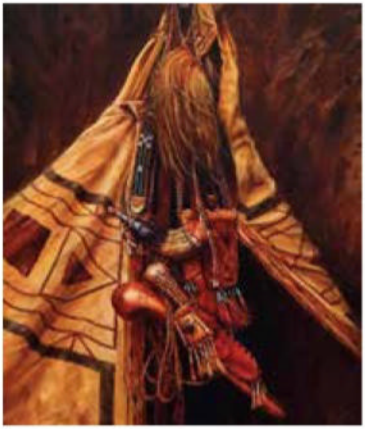
Blue Rain Gallery, 544 S. Guadalupe Street, Santa Fe, NM 87501

(505) 954-9902, www.bluerainggallery.com

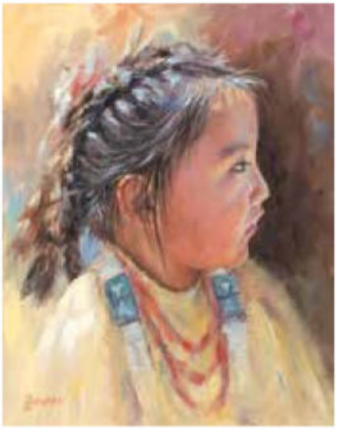
TIM GUMP



"Shawnee At Bull Run" Oil On Canvas, 30 x 40"



"A Display Of Pride And Honor" Oil On Canvas, 24 x 20"



"Waiting His Turn" Oil On Canvas, 14 x 11"

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CONTACT

Tim Gump, 304.657.5827 • Juried Artist for Tamarack's David L. Dickirson Fine Art Gallery, Beckley, WV
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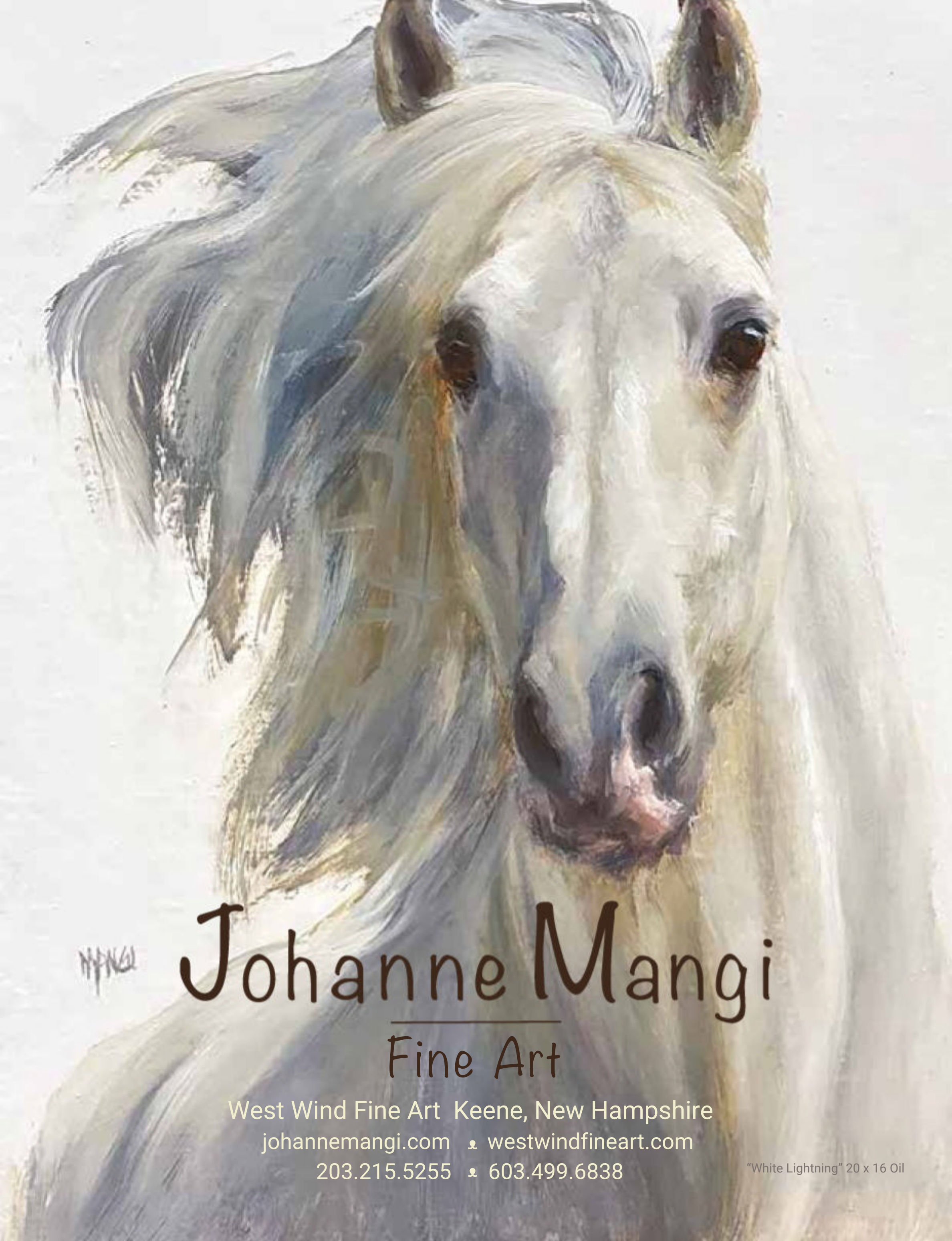

Johanne Mangi

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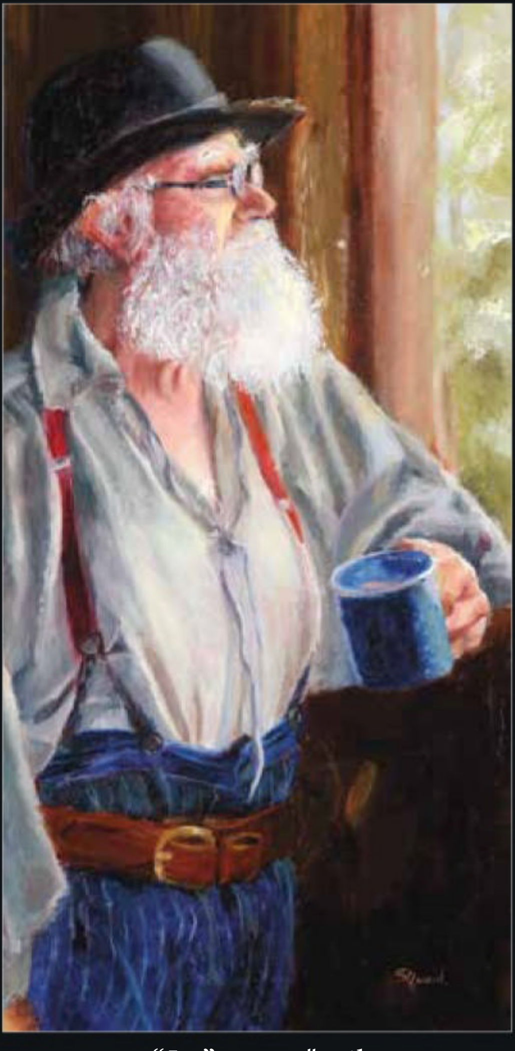
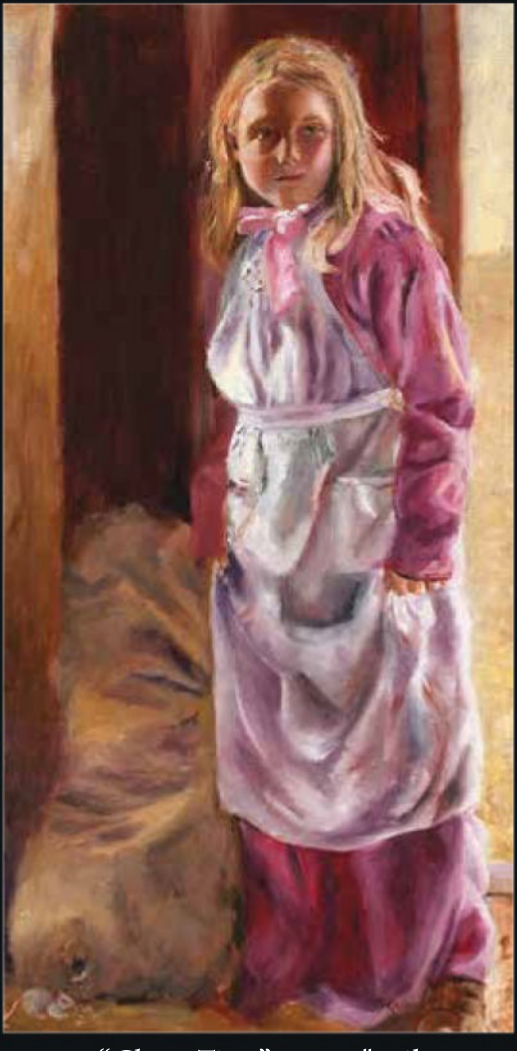
"White Lightning" 20 x 16 Oil

Shirley Quaid

Images of the Old West



"*Joe*" 24x12", oil



"*Chore Time*" 24x12", oil

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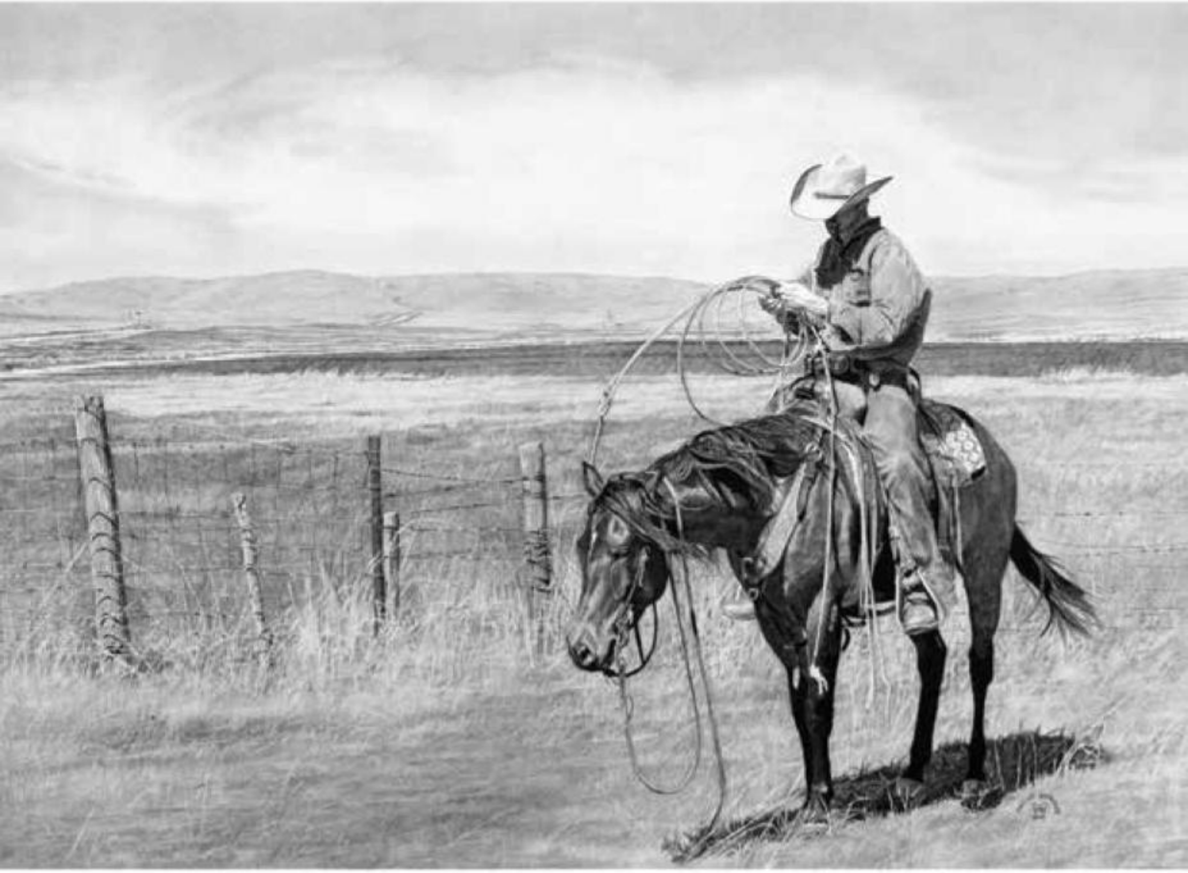
RACHEL BROWNLEE FINE ART



Quiet Professional | charcoal | 21 x 30

UPCOMING SHOWS

Settlers West Summer Show, May 6, 2023 - Tucson, AZ
Broadmoor Art Experience, July 15-16, 2023 - Colorado Springs, CO
AQHA America's Horse in Art, August 12, 2023 - Amarillo, TX

Rachel Brownlee
402.591.1911
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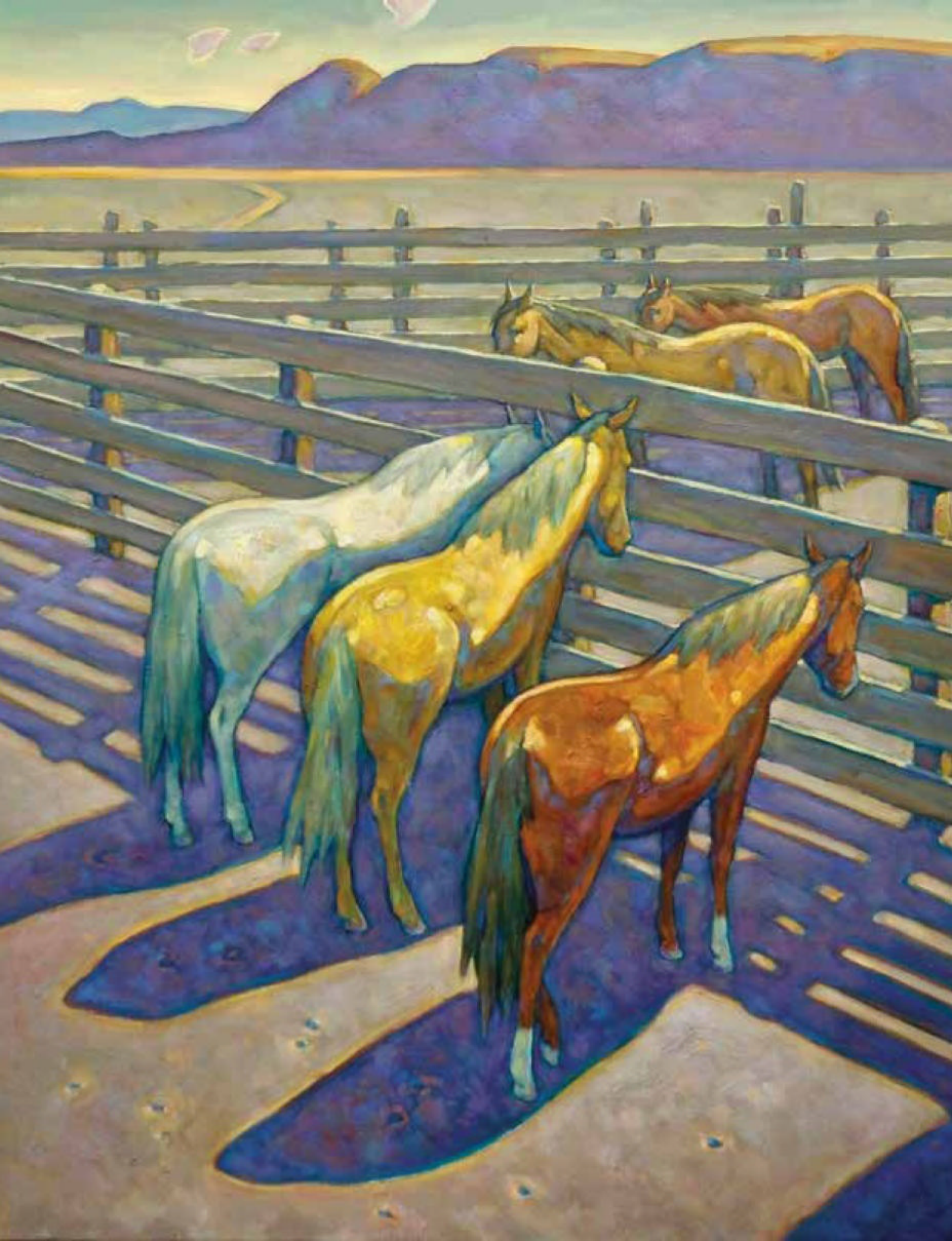


A Steady Pace

By John O'Hern

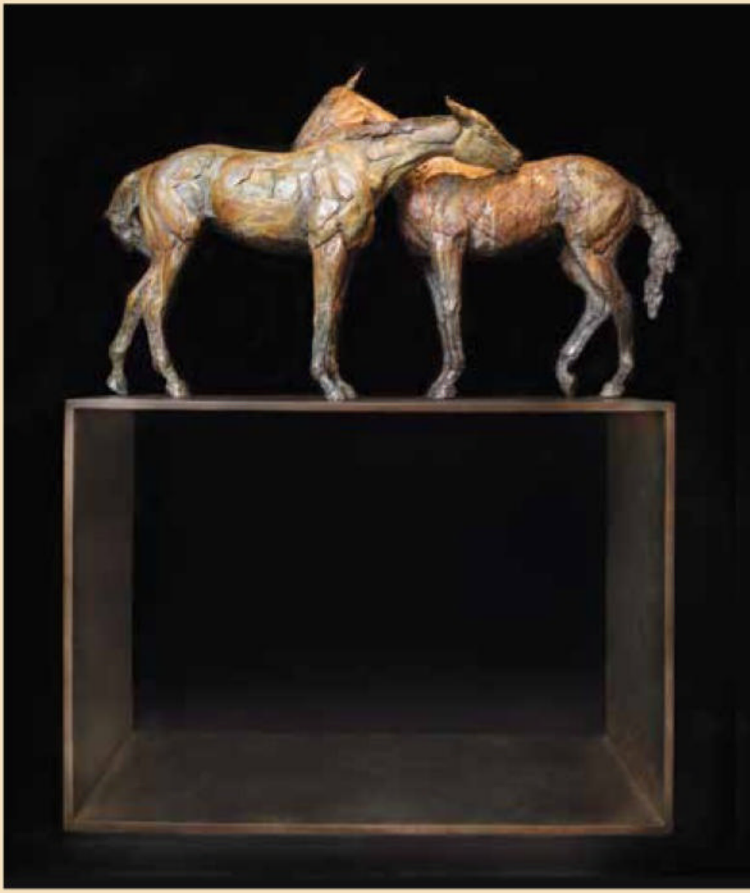
When we think of horses and the West, we most often think of bucking broncos, old Western shootouts, cattle drives and other rough and tumble activities. But just as the cowboy needs some R&R, sleep in the bunk house or beer and cards in the cantina, horses need a change of pace, some maintenance and some rest.

Howard Post was raised on a ranch in Arizona, became a cowboy, competed in rodeos, received his MFA and worked as a commercial artist before dedicating his life to portraying ranch life in his oil and pastel paintings. Often, his horses and riders are taking a break. A unique aspect of his art is views of daily life and work on the ranch from a high perspective, emphasizing the forms of buildings and animals with his characteristically contemporary impressionist style. His early career as a commercial artist brings a sense of form and design to his work. In *Three Mares*, the sun sets at the end of a long hot day, casting the distant hills into shadow and casting the shadows of horses and corrals on the ground. The penumbra outlining the shadows suggests the heat of the day.

Just as our cars need an oil change or new tires, horses need to have their hooves shaved and their shoes replaced—often every four to six weeks. Proper shoeing helps protect their hooves, provides improved traction and can correct any problems with the horse's balance. A key element of the procedure is the farrier's positioning of himself and the horse that assures the comfort and safety of both.

There is an old proverb, "For Want of a Nail":

For want of a nail the shoe was lost.
For want of a shoe the horse was lost.
For want of a horse the rider was lost.
For want of a rider the message was lost.
For want of a message the battle was lost.
For want of a battle the kingdom was lost.
And all for the want of a horseshoe nail.

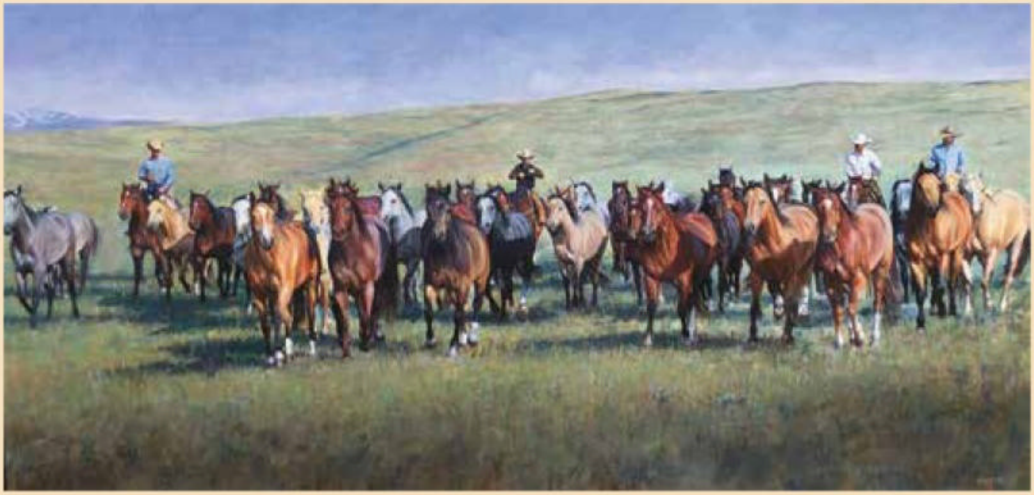


2

1. Mark Sublette Medicine Man Gallery, *Three Mares*, oil, 30 x 24", by Howard Post.
2. Gallery MAR, *Mutual*, bronze with steel base, ed. of 21, 63 x 53 x 18", by Stephanie Revennaugh.

In **Mikel Donahue's** mixed media drawing, *For Want of a Nail*, the farrier, trusty tool box by his side, replaces the missing nail.

Donahue is a member of Cowboy Artists of America whose mission is, "To authentically preserve and perpetuate the culture of



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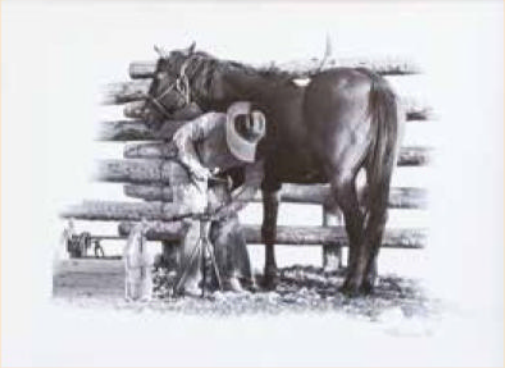

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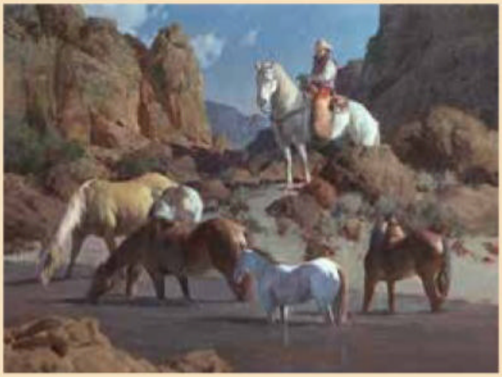

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3. **Legacy Gallery**, *The Remuda*, oil, 20 x 40″, by John Fawcett. **4.** **Broadmoor Galleries**, *For Want of a Nail*, mixed media on board, 16½ x 22″, by Mikel Donahue. **5.** **Legacy Gallery**, *Rugged Oasis*, oil, 30 x 40″, by Bill Anton. **6.** **Sherry Cobb-Kelleher**, *Lunch And A Nap*, oil on linen panel, 14 x 18″ **7.** **Legacy Gallery**, *He Who Jumps Over Everyone*, bronze, ed. 2 of 9, 50″, by John Coleman. **8.** **Manitou Galleries**, *Horsepower*, oil, 24″ x 48″, by Amy Lay.

Western life in fine art."

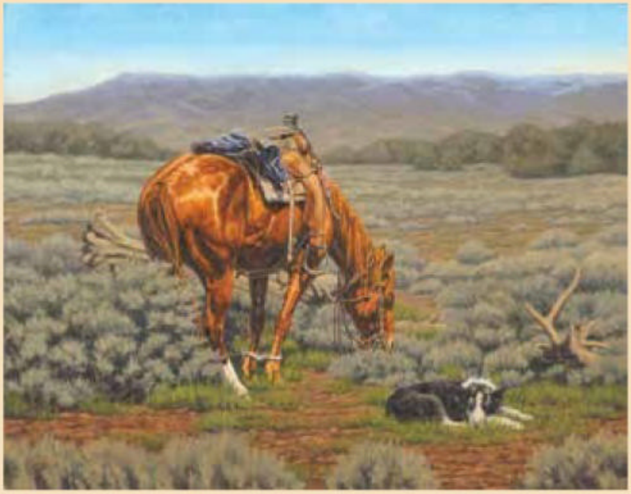
Donahue learned about ranch life from his grandfather who had a ranch in Oklahoma and took him to the Gilcrease Museum in Tulsa and what was then the National Cowboy Hall of Fame in Oklahoma City.

In her sculpture *Mutual*, **Stephanie Revennaugh** depicts two horses in a "you scratch my back and I'll scratch yours" moment. Described officially as epimeletic behavior, horses bond by mutually grooming each other, nibbling and rubbing against their withers and along their bodies.

Thomas Cushman, owner of Gallery MAR in Carmel-by-the-Sea, California, comments, "Stephanie's sculptures are a traditional subject done in a very contemporary way—the texture, the roughness of the bronze, the way you can almost see her fingers in the texture, the beautiful, complex patina work, yet the horse musculature and gestures are absolutely accurate. Then there is the very sharp and smooth base—a perfect combo."

The sculptor says, "I model the horse because its form has been imprinted into my consciousness through long hours of interaction, focused observation and drawing. While I am fascinated with the beauty and elegance of equine design, it is the sensitive spirit of the horse which invites exploration of more abstract deeper meanings."

Horses are deeply intertwined with the history and continuing lifestyle of the West. For both Western art collectors and equine aficionados alike, the following pages highlight yet more depictions of this widely



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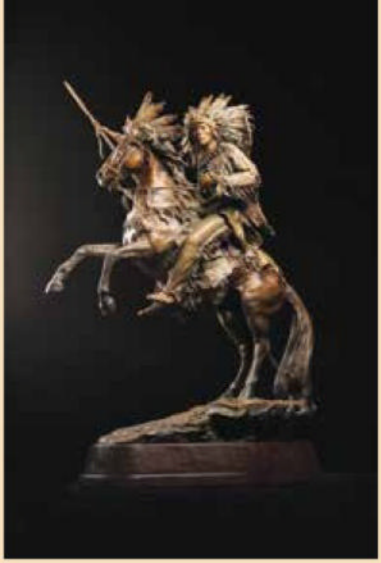

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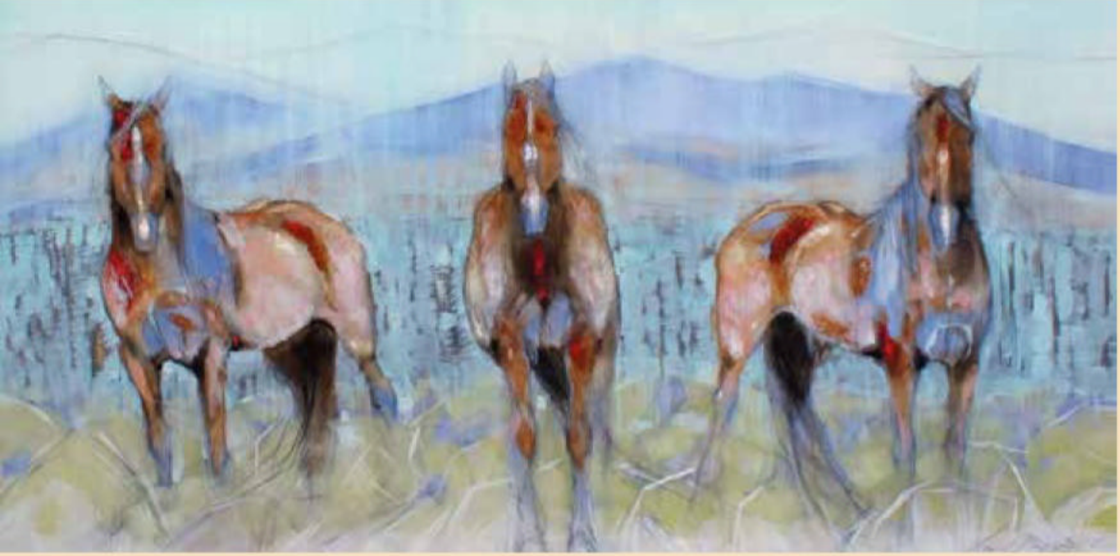

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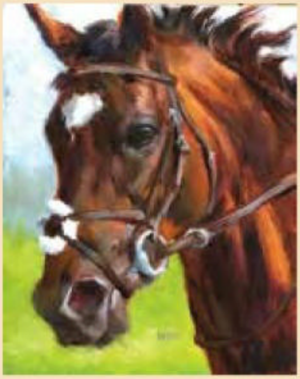
respected animal.

"The horse has been symbolic in cultural imagery since the dawn of time," says Cyndi Hall, associate director of **Manitou Galleries** in Santa Fe, New Mexico. "Our artists celebrate the spirit, power and freedom of the horse as they are known to them personally. Ethelinda grew up riding her horses daily, often bareback on the beaches of Hawaii. When she discusses the horses in her paintings, her face brightens and it reminds you of someone talking about an old friend. Amy Lay has lived her life in the West and paints her horses to show them naturally. The viewer can feel the wind blow in their manes. Liz Wolf shows us ourselves in the horse. We feel our similar personality traits, our expressions, and the attachment to another sentient being."

The artistic inspiration of **Sherry Cobb-Kelleher** comes from a lifetime of experiences on the ranch, where the everyday chores can catch the sunlight just right or the expression in the eye of an animal captures her attention. "So many times we get caught in the rush of life and neglect to see the blessings right in front of us. I try to capture those moments in my paintings. One of my favorite comments from a collector is, 'Your work makes me smile.' If I can bring a smile to someone's face, I've done my job for the day!"

Western artists John Coleman, Bill Anton and John Fawcett are each represented by **Legacy Gallery** in Scottsdale, Arizona. Coleman grew up interested in art and



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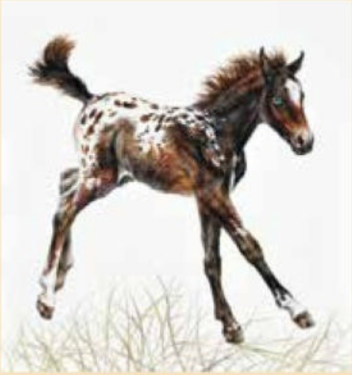

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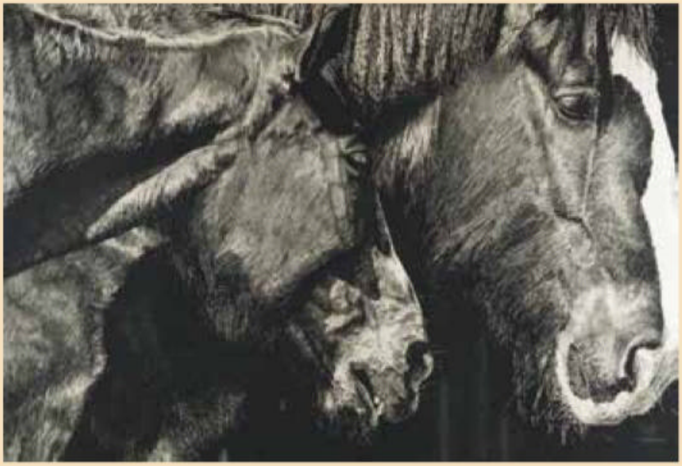

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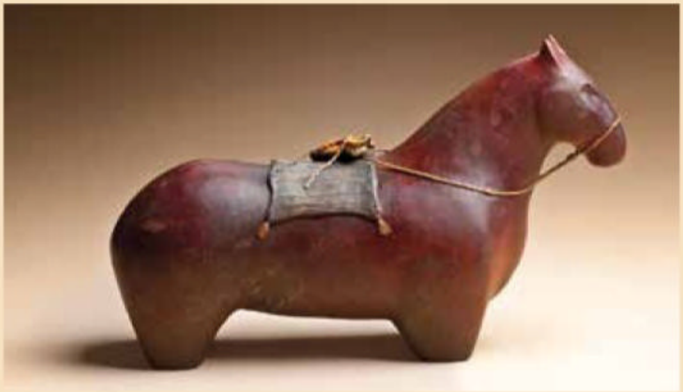

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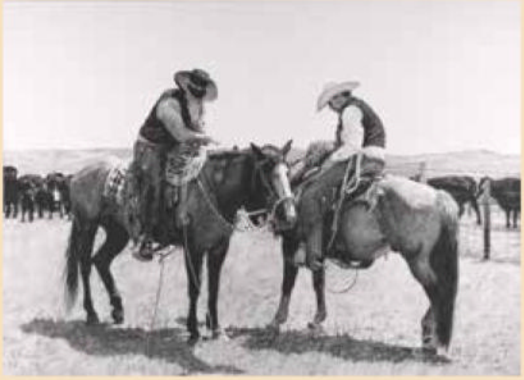
history, and had a special fascination for Western movies. At age 20, he moved to Prescott, Arizona, where he found source material for his fascination with the cowboy mentality of early Arizona and with Native American culture. And of course, there was no Western art without the horse. After seeing the American West for the first time as a 7-year-old, Anton vowed to return for good someday. The cowboy way of life is what Anton focused his works on, and a cowboy always needs a horse. Fawcett has spent his life studying and gaining inspiration from his subjects. He began his study of the interactions between people and animals first as a practicing veterinarian for 20 years, and then as a full-time artist.

"Any advancement I've achieved has been through my association with painting groups, some well known such as Richard Schmid's Putney Painters, and others with historic meaning like Brush & Palette," says artist **Johanne Mangi**. Her passion is painting canines and horses, and in 2008, she began pursuing drawing and painting professionally. "Immersive workshops have been a wonderful resource in my ongoing education as well as the generous support and instruction by artists like Richard Schmid, Nancy Guzik, Sherrie McGraw and David Leffel. They literally changed my life," she says. "Horses have always been a heart-stopping passion and growing up in Upstate New York gave me plenty of opportunity to be around them."

Rachel Brownlee grew up only drawing horses, and that passion has never left her. While she loves portraits and landscapes, "the power and the heart of horses has always captured my pencil." Brownlee draws from her experiences on the ranch and from those of her neighbors. "I bought my own horse when I was 13 years old. Blue Chilly

9. **Johanne Mangi**, *Breezin*, oil on panel, 12 x 9" **10.** **Manitou Galleries**, *Pepsi - Appaloosa Foal*, oil, 48 x 46", by Ethelinda. **11.** **Rachel Brownlee**, *Old Fathers*, charcoal, 22 x 30" **12.** **Manitou Galleries**, *Horse Medicine*, bronze, ed. of 25, 9¾ x 5 x 16", by Liz Wolf. **13.** **Rachel Brownlee**, *Good Conversation*, charcoal, 27 x 20" **14.** **Margaret Drake**, *Andaluz*, bronze, with stone and wood base, 20 x 20 x 10" **15.** **Rachel Brownlee**, *Eight Days*, charcoal, 14 x 8"



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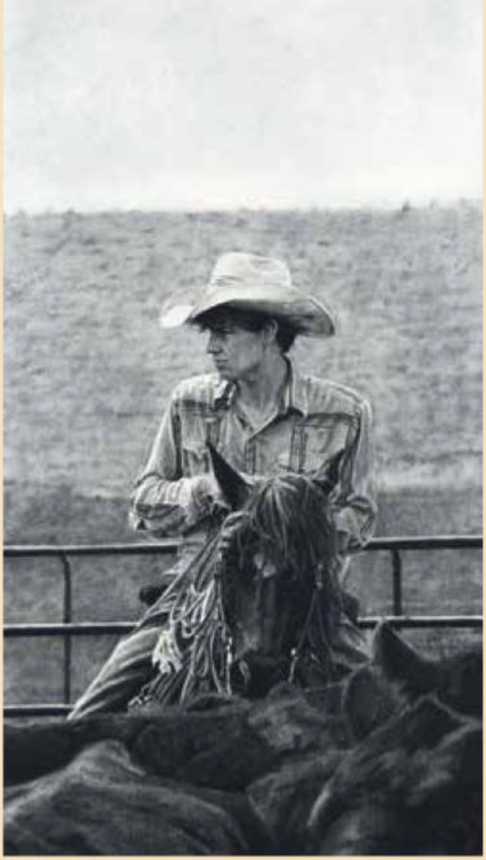

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Bars and I learned a lot from each other and rode a lot of miles together," says the artist. "She was the subject of many of my first drawings. She taught me all the body language and communication that a young horse teaches to an inexperienced rider. I use all of those lessons in my artwork today."

Margaret Drake is represented by Legends of the West Gallery in Santa Fe, New Mexico; Lost Creek Gallery in Calvin, Texas; and Charles Morin Gallery Fredericksburg, Texas. "My upbringing in the extreme northwestern corner of Colorado where ranch life was prevalent influenced me immensely," she says. "My years spent grooming, riding and caring for my horses was time well spent, as I now am aware of the anatomy of a horse based on that experience…With my work, I want people to smile and feel good when they see it. I want them to appreciate the detail and the accuracy of the subject that I'm portraying."

FEATURED ARTISTS & GALLERIES

Broadmoor Galleries

1 Lake Circle, Colorado Springs, CO 80906
www.broadmoorgalleries.com

Gallery MAR

436 Main Street, Park City, UT 84060
(435) 649-3001, www.gallerymar.com

Johanne Mangi

(203) 215-5255, www.johannemangi.com
mangifineart@johannemangi.com

Legacy Gallery

7178 Main Street, Scottsdale, AZ 85251
(480) 945-1113, www.legacygallery.com

Manitou Galleries

123 West Palace Avenue, Santa Fe, NM 87501
(505) 986-0440, www.manitougalleries.com

Margaret Drake

(254) 897-9113, mdrake8955@gmail.com
www.margaretdrakestudio.com

Mark Sublette Medicine Man Gallery

6872 E. Sunrise Drive, Suite 130, Tucson, AZ 85750
(800) 422-9382, www.medicinemangallery.com

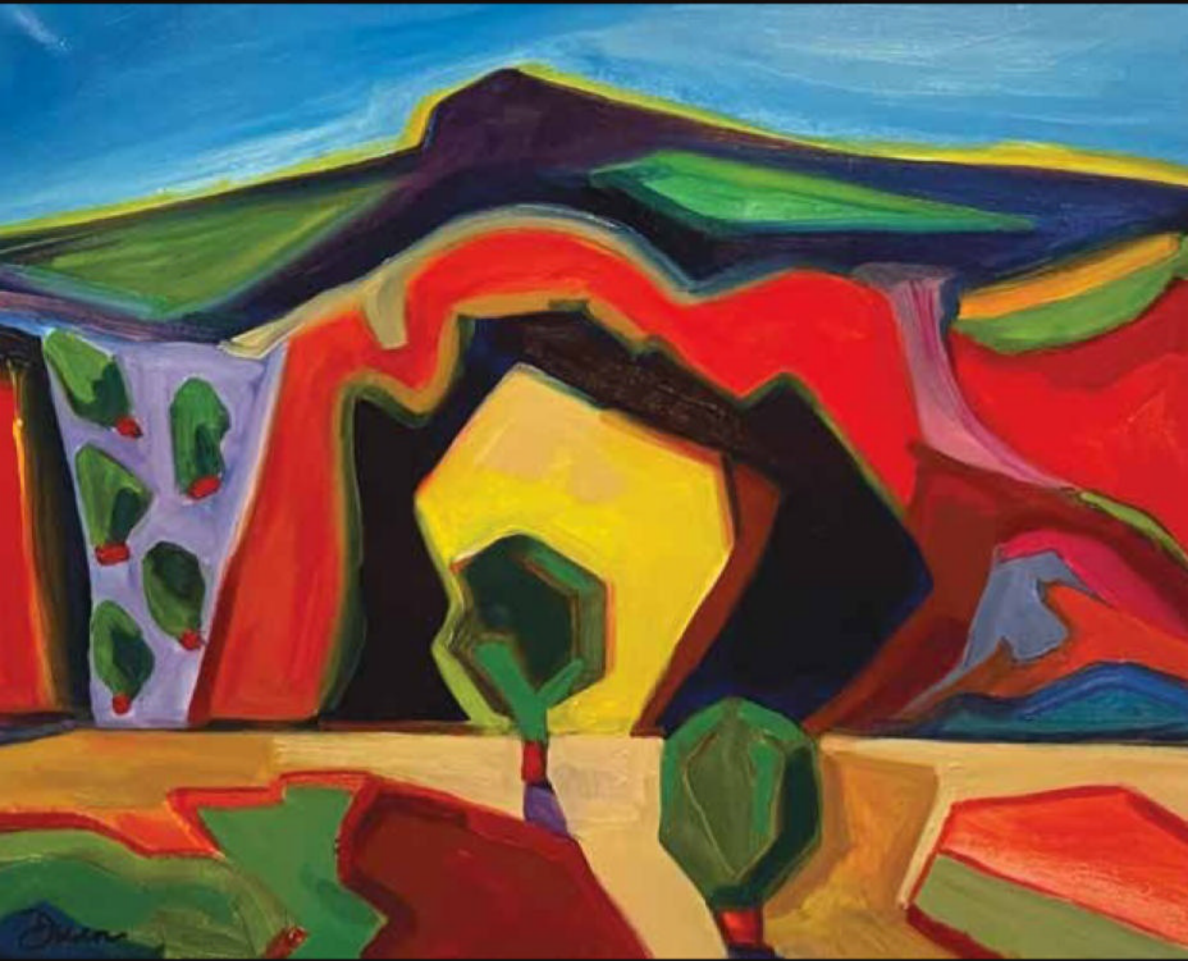
Rachel Brownlee

(402) 591-1911, rachel.l.brownlee@gmail.com
www.rachelbrownlee.com

Sherry Cobb-Kelleher

(970) 261-3396, sherry@sherrysstudio.com
www.sherrysstudio.com

ACOSTA STRONG FINE ART



"Light in the cave", oil on canvas, 16x20"

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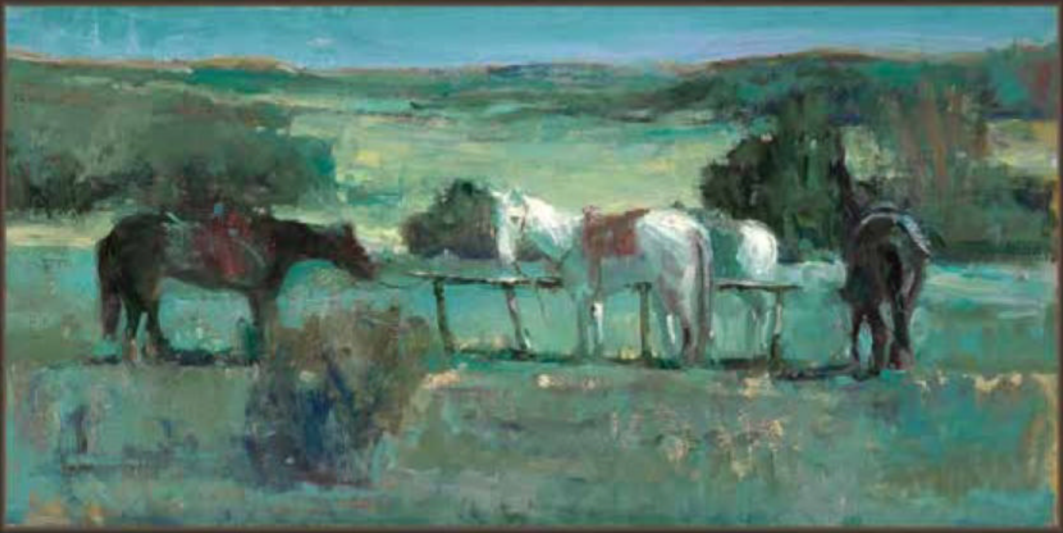

Waiting at the Cantina 15x30 Oil

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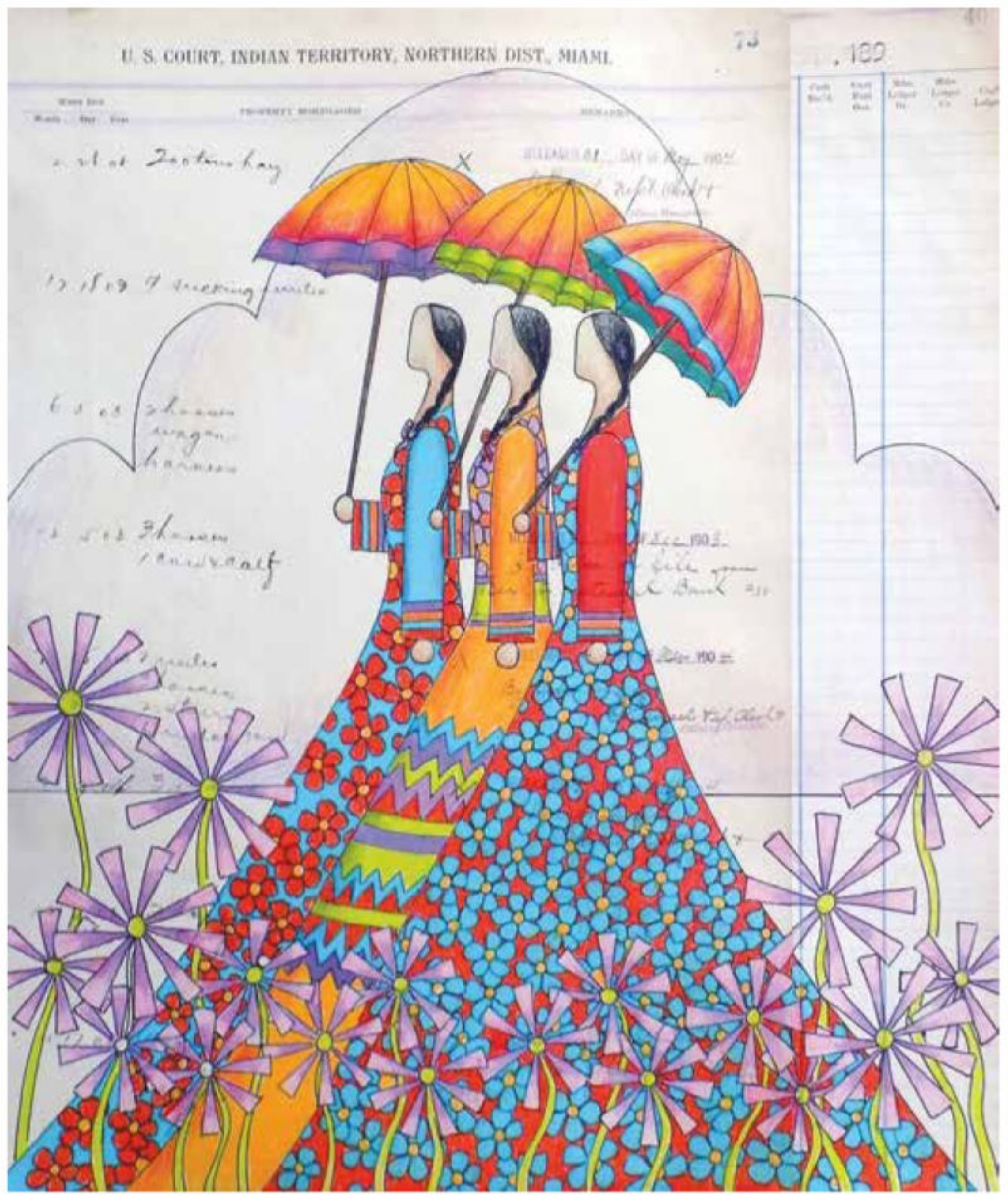

A good day with the girls 13x16" Colored pencils on antique paper

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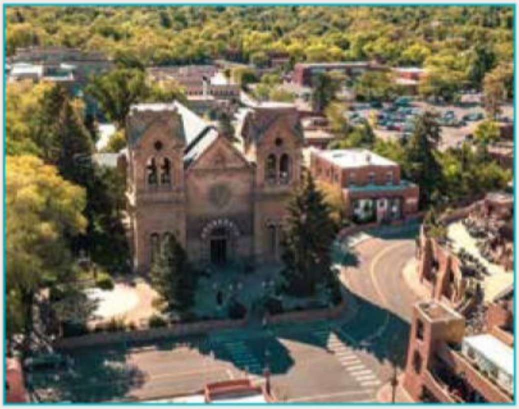
STATE *of the* ART

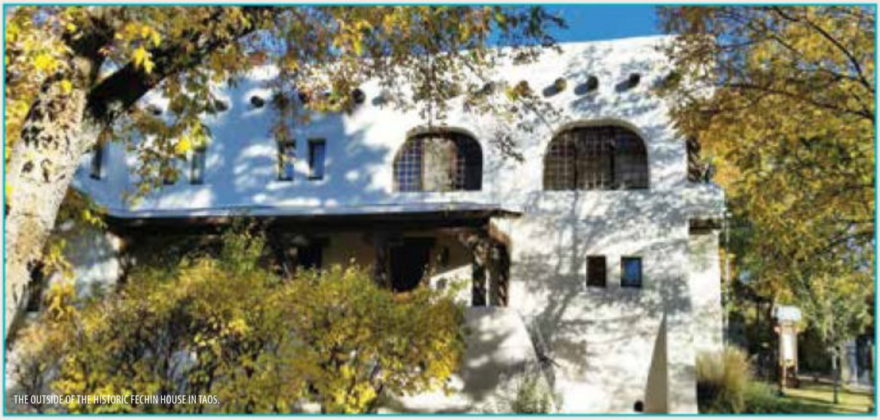
New Mexico

New Mexico is the kind of place that stops you in your tracks. Known as the Land of Enchantment, a well-earned name, the state is rich with art, culture, architectural wonders and natural beauty. Flanked by the Great Plains in the east, the Basin and Range Province in the southwest and the Sangre de Cristo Mountains in the north, this land is abundant with stunning and diverse geology. New Mexico is also a place deeply steeped in Native American, Spanish and Mexican history, from the Spanish missions throughout the state, to adobe buildings, and art galleries and festivals dedicated to Indigenous art. Take the iconic *Santa Fe Indian Market*, which brings in thousands of visitors to the alluring city of Santa Fe each year to experience the very best in Native American art, from pottery to weavings to jewelry to painting.



AN AERIAL VIEW FROM THE SANTA FE PLAZA. COURTESY NEW MEXICO TOURISM DEPARTMENT.

Speaking of Santa Fe, this spellbinding city really is the epicenter of everything art-related. If you love Western and Native American art, you'll find something you love in Santa Fe. In fact, you'll likely find dozens of things to love. The state capital is a major cultural hotspot, one of the biggest in the entire Western hemisphere, known for its numerous cultural destinations. The city also has three arts districts: the Railyard, the Plaza and Canyon Road. A half-mile stretch filled with artists studios, galleries, boutiques, jewelry stores and adobe architecture, Canyon Road is a must for Western art lovers and collectors. Among the many arts and cultural institutions to explore in Santa Fe include the New Mexico Museum of Art, Georgia O'Keeffe Museum, IAIA Museum of Contemporary Native Arts, El Museo Cultural de Santa Fe, La Fonda on the Plaza, SITE Santa Fe, the Santa Fe Community Convention Center, the Santa Fe Plaza, the Cathedral Basilica of St. Francis of Assisi and so much more.


THE OUTSIDE OF THE HISTORIC FECHIN HOUSE IN TAOS.

Surrounding Santa Fe are the art cities of Albuquerque to the southwest and Taos to the north. Situated in the high desert, Albuquerque is New Mexico's largest and most populous city, with a modern downtown scene complemented by historic Old Town Albuquerque. A hub for Southwestern and Native American art, the city is home to a variety of cultural centers, art museums, galleries and theaters. Surrounded by the Sangre de Cristo Mountains, Taos has a rich history in the arts and also serves as a prime ski destination. The city is best known for the Taos Pueblo, an ancient pueblo belonging to a Native American tribe of Puebloan people, about one mile north of Taos.

As the year progresses from spring to summer, events and hotspots throughout New Mexico will only continue to gain speed and energy. Enjoy exploring this destination guide to learn about the many artists, exhibitions, auctions and events taking place throughout the Land of Enchantment.

Origin Stories *Six artists who exemplify New Mexico as a place of great creation.*

MARSDEN HARTLEY

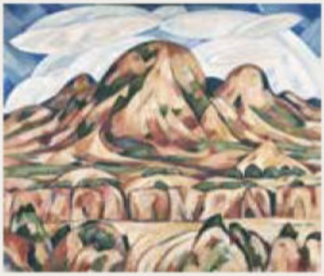
Easily one of the most important modernists of the 20th century, Marsden Hartley started spending time in Santa Fe and Taos after a 1918 invitation from Southwest tastemaker Mabel Dodge Luhan. Hartley was influenced by a variety of subjects, movements, styles and places, but few were as instrumental to him than the Southwest.

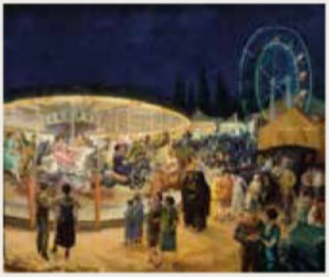
JOHN SLOAN

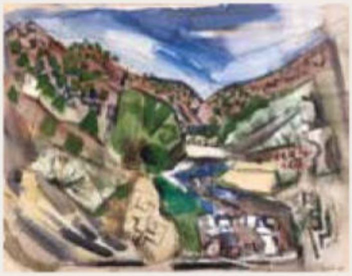
Known for his association with the Eight—including Robert Henri, Maurice Prendergast, William Glackens and George Bellows—and his early involvement in the Ashcan school, John Sloan started visiting New Mexico during the summer of 1918. His infatuation with Santa Fe would last nearly until his death in 1951. Like his images of the east, Sloan's Southwest work was able to uniquely capture the energy of the era and the spirit of Santa Fe's people.

JOHN MARIN

Few artists in New Mexico progressed Southwest Modernism as completely and thoroughly as John Marin, an East Coast visitor who only spent two summers in Taos. Those two summers proved to be vital, though, as he completed more than 100 watercolors that captured the vibrancy and energized forms of the desert. His works from the period are highly prized.

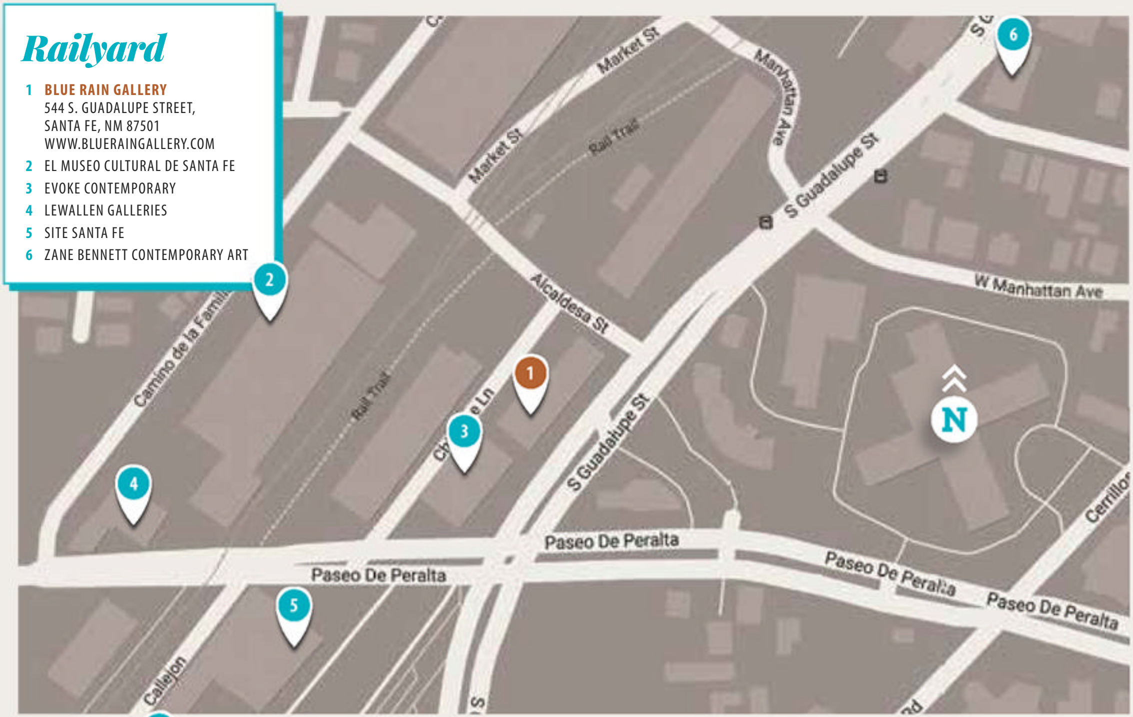

Marsden Hartley (1877-1943), *New Mexico Landscape*, 1919-1920, oil on canvas, 30 x 36". Philadelphia Museum of Art, the Alfred Stieglitz Collection, 1949. 1949-18-10.


John Sloan (1871-1951), *Travelling Carnival, Santa Fe*, 1924, oil on canvas, 30⅛ x 36⅛". Smithsonian American Art Museum, Gift of Mrs. Cyrus McCormick.


John Marin (1870-1953), *Taos Canyon, New Mexico*, 1929, watercolor, 16½ x 22". Smithsonian American Art Museum, Gift of Dolores and John W. Beck, Winter Park, FL, 2012.58.

Railyard

1. **BLUE RAIN GALLERY**
   544 S. GUADALUPE STREET,
   SANTA FE, NM 87501
   WWW.BLUERAINGALLERY.COM
2. EL MUSEO CULTURAL DE SANTA FE
3. EVOKE CONTEMPORARY
4. LEWALLEN GALLERIES
5. SITE SANTA FE
6. ZANE BENNETT CONTEMPORARY ART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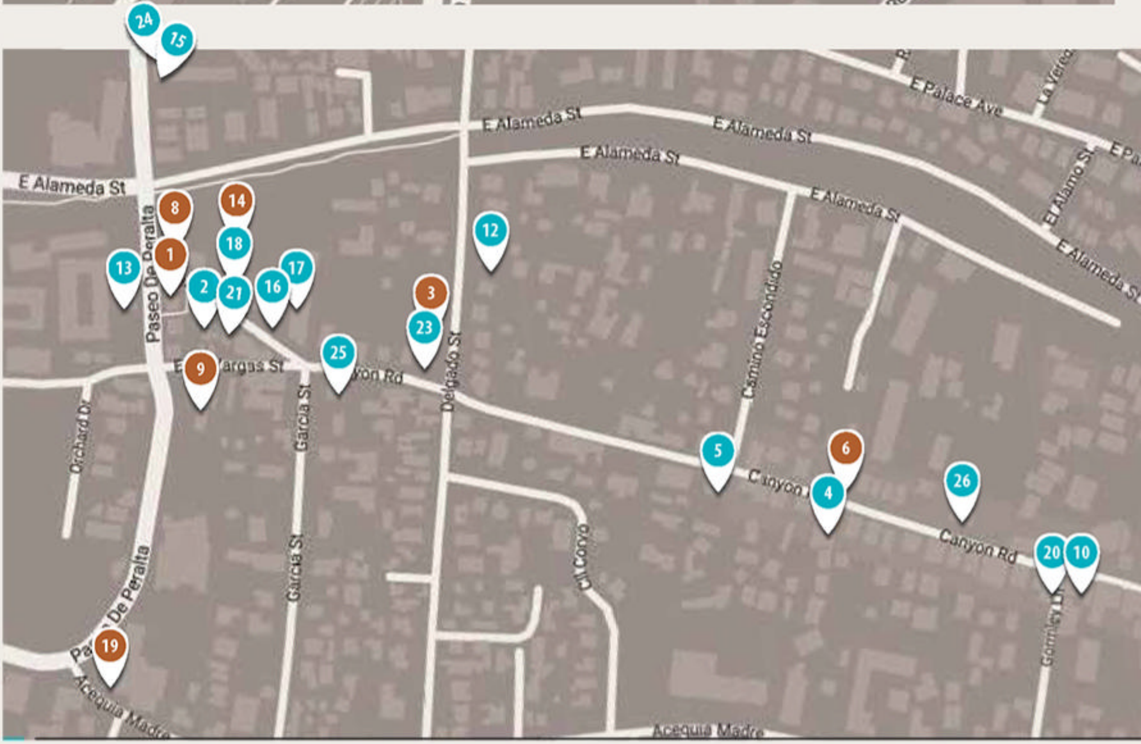
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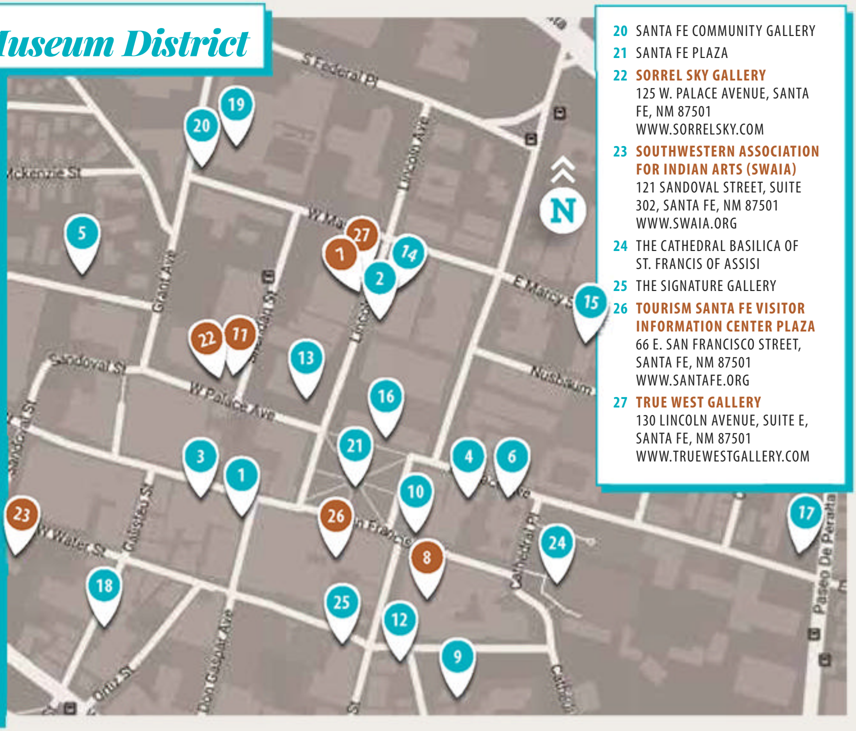
Downtown & Museum District

1 ANDREA FISHER FINE POTTERY
2 ALLAN HOUSER INC.
3 ART WEST STUDIO
4 FAUST GALLERY
5 GEORGIA O'KEEFFE MUSEUM
6 IAIA MUSEUM OF CONTEMPORARY NATIVE ARTS (MOCNA)
7 **KING GALLERIES**
130 LINCOLN AVENUE, SUITE D,
SANTA FE, NM 87501
WWW.KINGGALLERIES.COM
8 **LA FONDA ON THE PLAZA**
100 E. SAN FRANCISCO STREET,
SANTA FE, NM 87501
WWW.LAFONDASANTAFE.COM
9 LORETTO CHAPEL
10 MALOUF ON THE PLAZA
11 **MANITOU GALLERIES**
123 W. PALACE AVENUE,
SANTA FE, NM 87501
WWW.MANITOUGALLERIES.COM
12 SANTA FE TRAILS FINE ART
13 NEW MEXICO MUSEUM OF ART
14 NIMAN FINE ART
15 OWINGS GALLERY
16 PALACE OF THE GOVERNORS
17 PEYTON WRIGHT GALLERY
18 SANTA FE ART COLLECTOR
19 SANTA FE COMMUNITY CONVENTION CENTER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Don Gaspar Ave
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20 SANTA FE COMMUNITY GALLERY
21 SANTA FE PLAZA
22 **SORREL SKY GALLERY**
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23 **SOUTHWESTERN ASSOCIATION FOR INDIAN ARTS (SWAIA)**
121 SANDOVAL STREET, SUITE 302, SANTA FE, NM 87501
WWW.SWAIA.ORG
24 THE CATHEDRAL BASILICA OF ST. FRANCIS OF ASSISI
25 THE SIGNATURE GALLERY
26 **TOURISM SANTA FE VISITOR INFORMATION CENTER PLAZA**
66 E. SAN FRANCISCO STREET,
SANTA FE, NM 87501
WWW.SANTAFE.ORG
27 **TRUE WEST GALLERY**
130 LINCOLN AVENUE, SUITE E,
SANTA FE, NM 87501
WWW.TRUEWESTGALLERY.COM

Canyon Road

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SANTA FE, NM 87501
WWW.ACOSTASTRONG.COM
2 ADOBE GALLERY
3 **BARBARA MEIKLE FINE ART LLC**
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5 CHIAROSCURO CONTEMPORARY ART
6 **DOMINIQUE BOISJOLI FINE ART**
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7 FINE ARTS OF THE SOUTHWEST
8 **GALLERY WILD**
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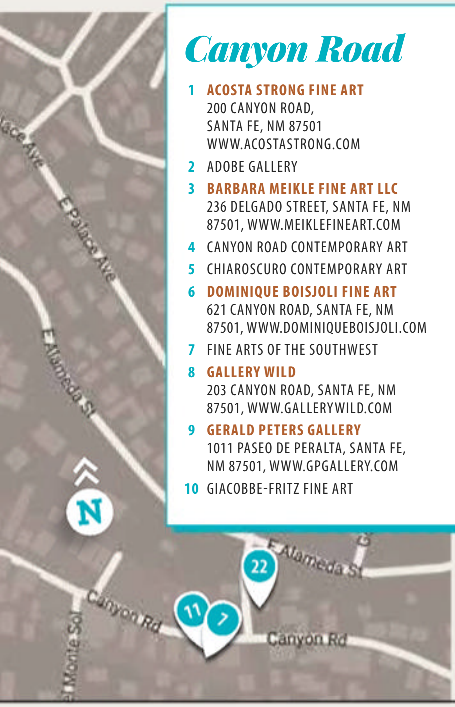
9 **GERALD PETERS GALLERY**
1011 PASEO DE PERALTA, SANTA FE, NM 87501, WWW.GPGALLERY.COM
10 GIACOBBE-FRITZ FINE ART
11 HECHO A MANO
12 INART SANTA FE GALLERY
13 JAMES ROYBAL FINE ART
14 **LEGACY GALLERY**
225 CANYON ROAD, SUITE 11, SANTA FE, NM 87501, WWW.LEGACYGALLERY.COM
15 LYN A. FOX FINE PUEBLO POTTERY
16 MARK WHITE FINE ART
17 MCLARRY FINE ART
18 MEYER GALLERY
19 **NEDRA MATTEUCCI GALLERIES**
1075 PASEO DE PERALTA, SANTA FE, NM 87501, WWW.MATTEUCCI.COM
20 NUART GALLERY
21 POTTERY OF THE SOUTHWEST
22 RONNIE LAYDEN FINE ART
23 SAGE CREEK GALLERY
24 STEVE ELMORE INDIAN ART
25 VENTANA FINE ART
26 ZAPLIN LAMPERT GALLERY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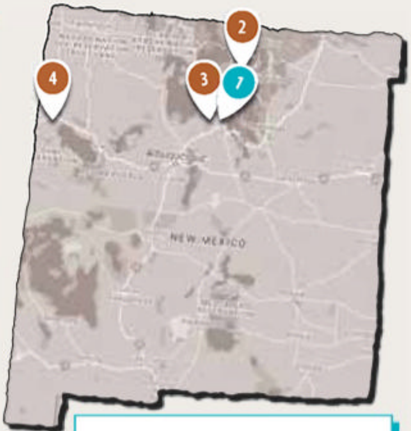
NEW MEXICO
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ALSO IN NEW MEXICO

1 CENTER FOR CONTEMPORARY ARTS, SANTA FE
2 **ROBERT L. PARSONS FINE ART**
131 BENT STREET, TAOS, NM 87571
WWW.PARSONSART.COM
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SANTA FE, NM 87505
WWW.SANTAFEARTAUCTION.COM
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237 W. COAL AVENUE, GALLUP, NM 87301,
WWW.TANNERSINDIANARTS.COM

JOSEPH HENRY SHARP

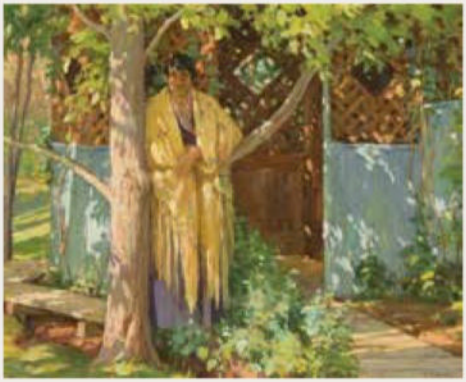
One of the earliest painters to venture to Taos—he went by wagon in 1893 with artist John Hauser—Joseph Henry Sharp not only played a prominent role in the art of Taos, but he was also one of six founders of the Taos Society of Artists. Two of his studios are now part of the Couse-Sharp Historic Site in the center of Taos. Although he also spent time on the Crow Agency in Montana, his involvement in Taos is still being written about and studied today.

ANDREW DASBURG

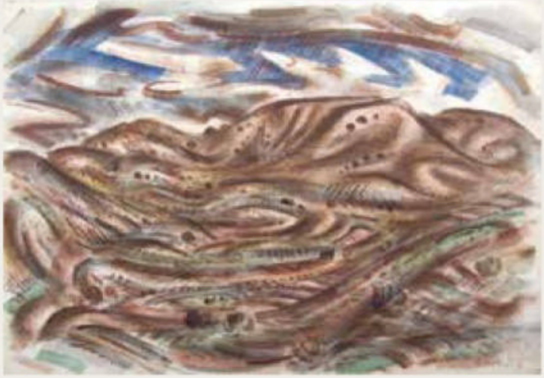
Like Marsden Hartley, Andrew Dasburg found his way to Taos thanks to socialite and early New Mexico influencer Mabel Dodge Luhan, whose ability to convince talented people to move to the Southwest was uncanny. "Under the influence of the Southwestern landscape, his pictorial language ripened. The elemental majesty and power of nature became the primary focus of his artistic expression," writes the Owings Gallery. "Pure form and color were subordinated to the task of measuring the land and people of New Mexico in pictorial terms…"

GEORGIA O'KEEFFE

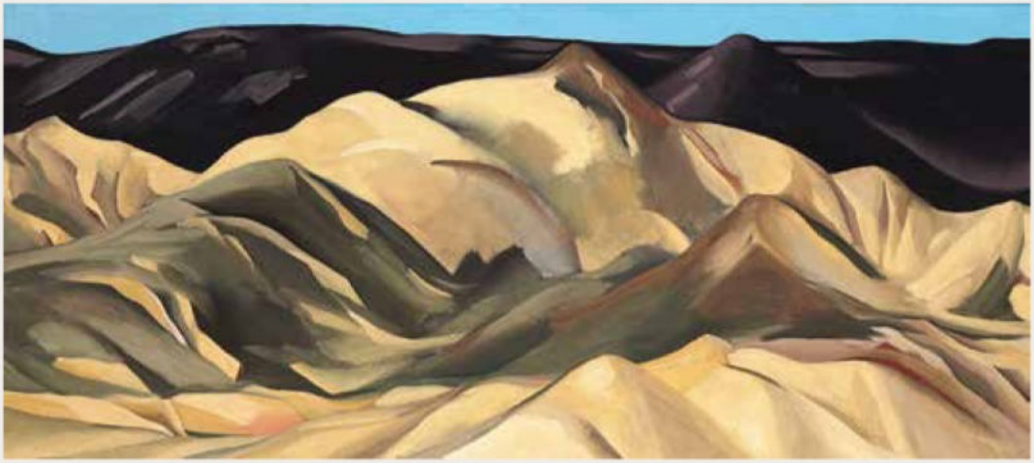
Casual observers of her work will point to her abstract images of flowers and her New York paintings of Lake George, but some of O'Keeffe's most devoted collectors come from the West, where the artist lived and worked off and on from 1929 until the end of her long life in 1986. The museum that bears her name, the Georgia O'Keeffe Museum in Santa Fe, and her home and studio in Abiquiú are staples when it comes to travel to New Mexico.



Joseph Henry Sharp (1859-1953), *Untitled (New Mexico Portrait)*, oil on canvas, 16 x 20". Courtesy Santa Fe Art Auction.

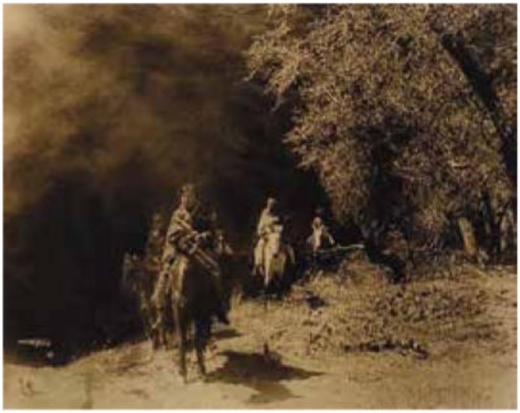


Andrew Dasburg (1887-1979), *Sangre de Cristo*, ca. 1933, watercolor, 15⅛ x 21⅝". Collection of the New Mexico Museum of Art, gift of Mr. Edwin F. Gamble, 1968. 2235.23P.

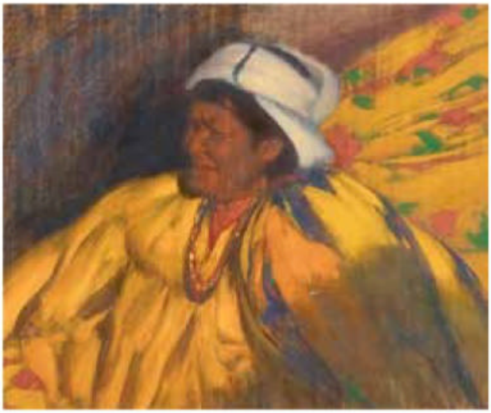


Georgia O'Keeffe (1887-1986), *Near Abiquiu, New Mexico*, 1930, oil on canvas, 10 x 24½". Metropolitan Museum of Art, New York, NY. Alfred Stieglitz Collection, 1963. 63.204.

Santa Fe Art Auction's main showroom.



Santa Fe Art Auction, *Out of the Darkness,* orotone photograph, 10½ x 13½", by Edward S. Curtis (1868-1952). **Estimate: $8/10,000**



Santa Fe Art Auction, *Tarahumara #3*, oil, 9½ x 11½", by Elias J. Rivera (1937-2019). **Estimate: $2/4,000**

SANTA FE ART AUCTION

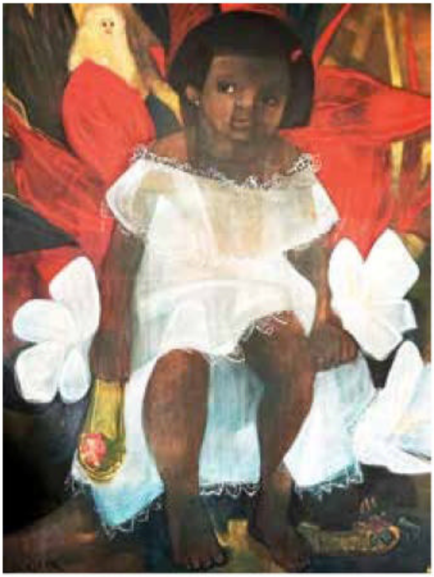
932 Railfan Road ⁘ Santa Fe, NM 87505 ⁘ (505) 954-5858 ⁘ www.santafeartauction.com

Santa Fe Art Auction has long been the pre-eminent auction house in the Southwest and a nationwide leader in classic Southwestern, Western and Native American art, as well as American contemporary. The auction house, founded in 1997, has evolved into a state-of-the art operation based in an ultra-modern 16,000-square-foot facility in the heart of Santa Fe's burgeoning new Baca Railyard Arts District.

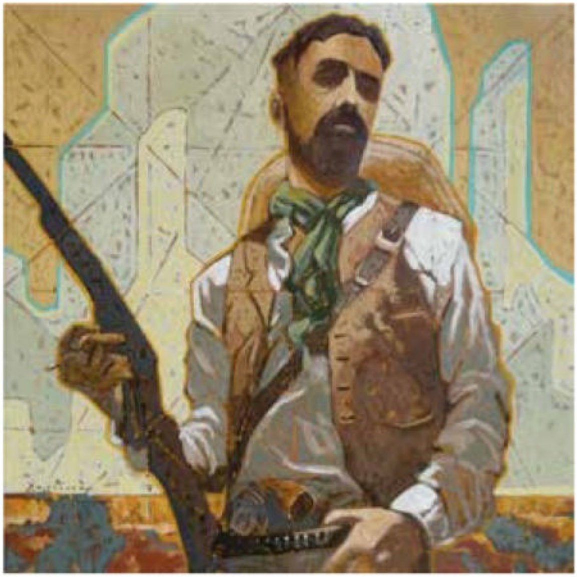
The auction house has built a national and international reputation through the application of leading technologies to customize the business of art auction sales and personalized buyer experiences. SFAA's digital presence and proprietary online platform, certainly unique among Western American auction houses, enables them to target new consignors and new bidders with increasing accuracy. Since 2017, SFAA has more than doubled sales each year in terms of both lot volume, as well as value, and have expanded their auction calendar from one auction a year to a diverse sale each month.

Upcoming auction events include *Art of the West* on May 17 and 18; *Inspired by Loloma*, a jewelry sale featuring contemporary artists using some of Charles Loloma's stones and materials, in June; *New Mexico Now: Spanish Colonial to Spanish Market* on July 21 and 22; and *American Indian: Classic to Contemporary* on August 11 and 12, just in time for *Santa Fe Indian Market*.

In addition to offering top works from some of the West's most famous painters and sculptors, the auction house has also brought considerable attention to artists such as Edward S. Curtis, Gustave Baumann, Gene Kloss, Fritz Scholder and other artists whose works are being discovered by new and veteran collectors.



Acosta-Strong Fine Artt, *I don't like to wear shoes*, oil on canvas, 60 x 48", by Sonya Fe.



Acosta-Strong Fine Art, *On Point II*, oil on linen, 20 x 20", by Sean Michael Chavez.

ACOSTA-STRONG FINE ART

200 Canyon Road ⁘ Santa Fe, NM 87501 ⁘ (505) 982-2795 ⁘ www.acostastrong.com

Acosta-Strong Fine Art is located at the gateway of historic Canyon Road. It proudly features a mixture of old and new, which includes American Western historic art, members of the Taos Society of Artists, Cinco Pintores and other important 20th-century Western artists. The gallery is honored to represent Evelyne Boren, Sean Michael Chavez, Jack Dunn, Jim Jennings and Edward Gonzales exclusively, among other noted Western contemporary artists.

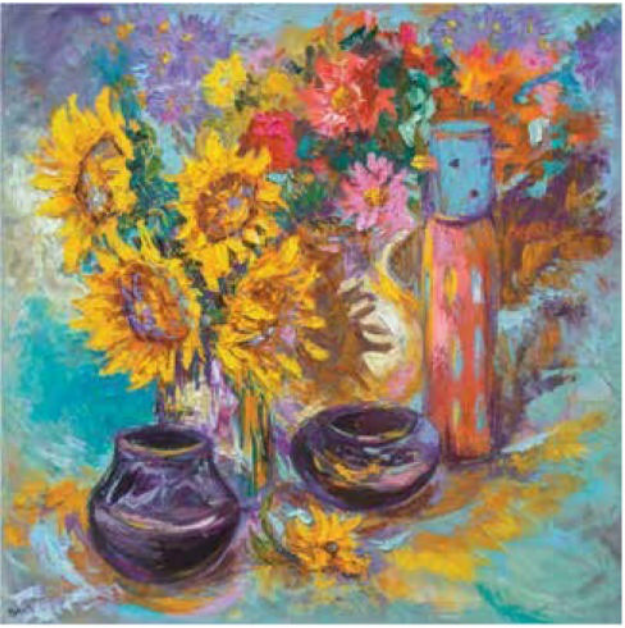
"At Acosta-Strong, we specialize in rich, authentic, figurative work of Hispanic subjects by Hispanic painters," says gallery owner Carlos Acosta. "We're seeing a real hunger for this work. Clients want to buy from someone who comes from that life and innately knows the subject matter. I believe this genre of work is what sets us apart from other galleries and it is our best-selling work."

An example of this incredible work is artist Edward Gonzales. "For decades, Gonzales has made a huge impact on New Mexican art, and we are proud to exclusively represent him," says Acosta. "His father's family has been in New Mexico since 1598. His figurative art depicts the Hispanic and Southwest cultures and, as he says, 'motivates an appreciation of the cultures of the Southwest.' Another of our artists, Sean Michael Chavez, paints Vaqueros, the original Hispanic cowboys of the West. His family has resided in New Mexico since at least 1850. He says he paints Vaqueros 'to be true to myself and my heritage.' He's a force in the contemporary Western genre."

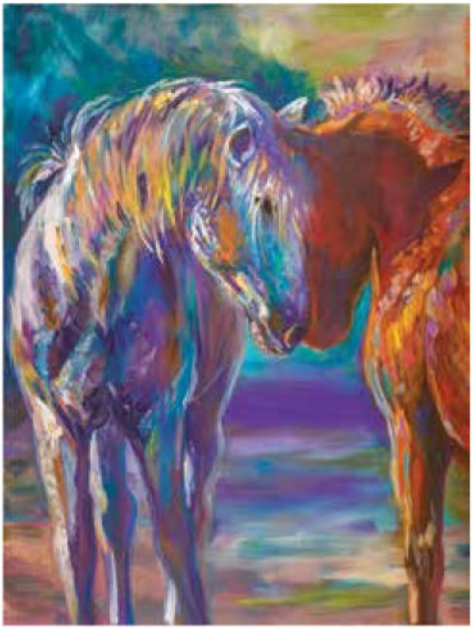
The gallery also represents Sonya Fe, a Chicana who grew up in East LA. She was one of eight kids and was encouraged to draw on the cement floors of their home. Her work focuses on women and their place in society.

Acosta continues to note that "these painters proudly highlight our heritage and our culture. They are not apologizing for who they are; instead, they paint what they know and love."

Picture of director and owner Carlos Acosta and associate director Paris Della Penna.



Barbara Meikle Fine Art, *Corner of Autumn*, oil on canvas, 24 x 24", by Barbara Meikle.



Barbara Meikle Fine Art, *River Ambassadors*, oil on canvas, 40 x 30", by Barbara Meikle.

BARBARA MEIKLE FINE ART

236 Delgado Street ⁘ Santa Fe, NM 87501 ⁘ (505) 992-0400 ⁘ info@meiklefineart.com ⁘ www.meiklefineart.com

BARBARA
MEIKLE
fine art

Front gallery view of Barbara Meikle Fine Art. Image by Simone Silva.

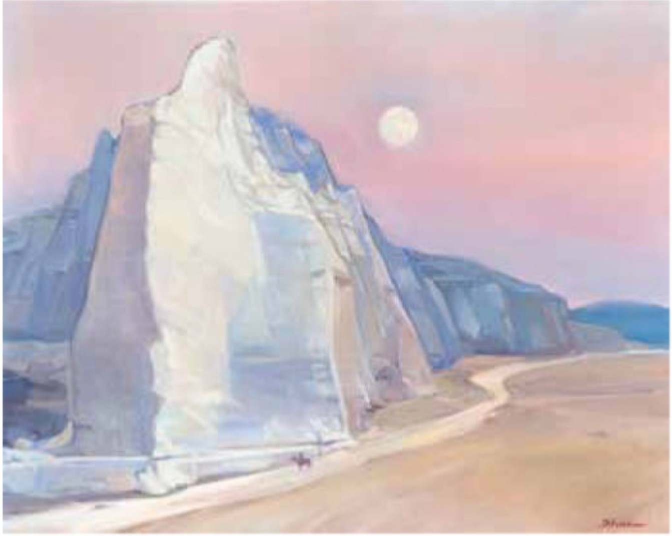
Barbara Meikle is a New Mexico native and has been showing and selling her work in Santa Fe for more than 25 years. She started out doing outdoor shows, which lead to a co-op gallery and then her own gallery, which she opened in 2006. Barbara Meikle Fine Art is an oasis of color texture and animal love.

Meikle paints impasto style in oils on canvas and sculpts in bronze, finishing each sculpture with a unique hot-color patina that directly relates to her painting style and her expressive use of color. “For the past 12 years or so, I have focused on raising money for animal rescue—horse and donkey rescue and the New Mexico Wildlife Center,” she explains. “I love to have live animal events where the subjects pose for me as I create a unique painting on the spot.”

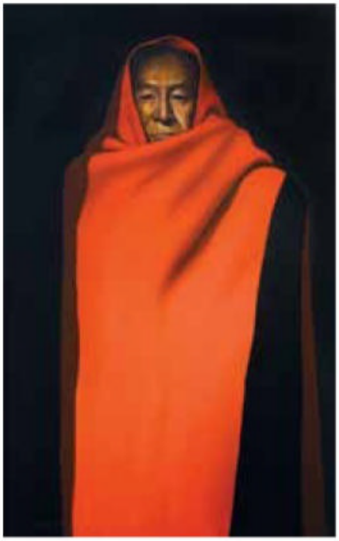
The gallery also sells prints to help benefit the rescues—local as well as nationwide.

Blue Rain
GALLERY
544

Front exterior view of Blue Rain Gallery in Santa Fe, New Mexico.



Blue Rain Gallery, *Moonrise Over Plaza Blanca*, oil on canvas, 48 x 60", by Kathryn Stedham.



Blue Rain Gallery, *Tony in a Red Blanket*, oil on canvas, 48 x 30", by Roseta Santiago.

BLUE RAIN GALLERY

544 S. Guadalupe Street ⁘ Santa Fe, NM 87501 ⁘ (505) 954-9902 ⁘ info@blueraingallery.com ⁘ www.blueraingallery.com

Blue Rain Gallery represents established contemporary artists working in a variety of mediums to include paintings, glass and bronze sculptures, pottery and jewelry. The gallery is eclectic in its approach, yet maintains a special focus on regional, Western, Native American and studio glass art, and features celebrated artists like Preston Singletary, Kathryn Stedham, Jim Vogel, Billy Schenck, Roseta Santiago and Vivian Wang.

Blue Rain Gallery proudly celebrates 30 years of business this year and is pleased to announce the recent opening of a second gallery location in Durango, Colorado, where visitors can enjoy a thoughtful curation of artworks that embody the essence and aesthetic of Blue Rain's flagship gallery in Santa Fe.

Old West Events, *Indian Trade Gun*, percussion rifle, ca. 19th century

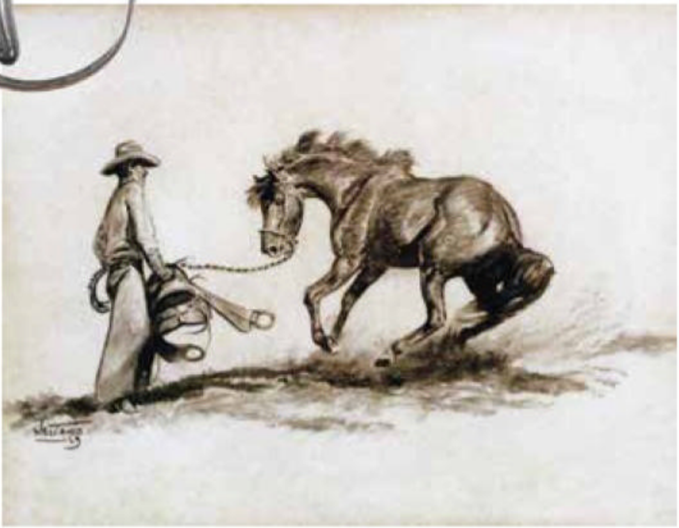
OLD WEST EVENT

(480) 779-9378 ✣
contactus@oldwestevents.com ✣
www.oldwestevents.com

Old West Events will host the 33rd annual *Cody Old West Show & Auction* in historic Santa Fe, New Mexico, from June 23 to 25. The annual event consists of a weekend vendor sale with more than 100 national dealers, along with an exciting live auction on Saturday night. Both events feature the best authentic Western art, antiques and artifacts available for public sale. The Old West Shows are regarded as the premier vendor shows in the Western collecting community.

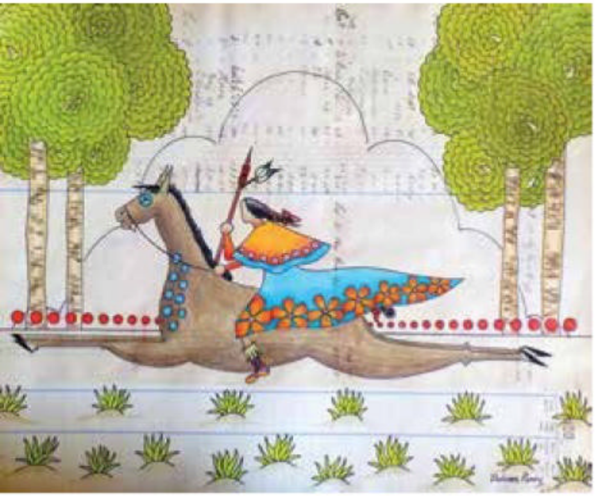
The Old West Auctions hold a number of records for Western artist Edward Borein, and frequently features work from both contemporary and deceased fine artists such as Will James, Maynard Dixon, Charles M. Russell, Olaf Wieghorst, Nick Eggenhofer, John and Terri Kelly Moyers, Michael Coleman, Eric Michaels, William Moyers, Joe Beeler, Edward S. Curtis, Marjorie Reed and many others.

In early 2023, Old West Events joined forces with Morphy Auctions, creating a partnership that will foster the growth of the Western art and collectibles community in both quality and availability of material on offer, as well as the expanding the audience for these unique and historic pieces.

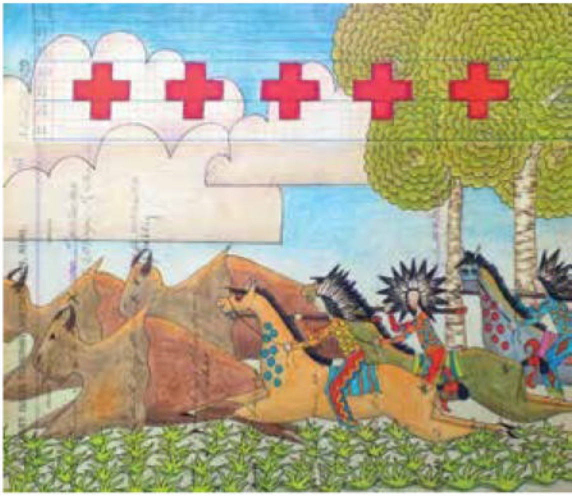


Old West Events, *A colt not too well acquainted with saddle leather as yet*, original pencil illustration on paper, 24 x 28" , by Will James (1892-1942).

A Collector shops the 2022 *Cody Old West Show* in Santa Fe, New Mexico.



Dolores Purdy, *Riding Free*, colored pencil on antique ledger paper, 12½ x 16"



Dolores Purdy, *We Are at It Again*, colored pencil on antique ledger paper, 12½ x 15½"

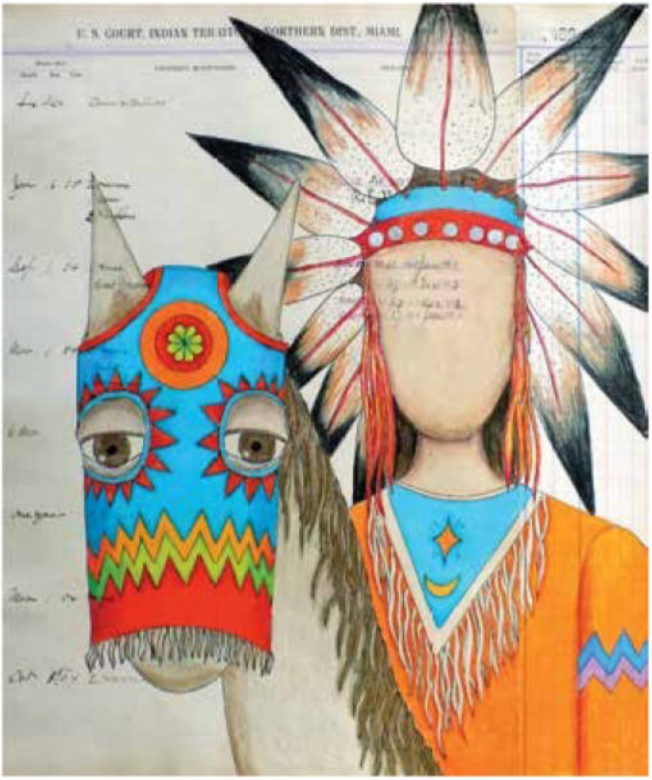
DOLORES PURDY

Santa Fe, NM ⁘ dolorespc11@gmail.com ⁘ www.dolorespurdy.com

A member of the Caddo Nation and a contemporary watercolorist, Dolores Purdy's study of old ledger books brought to her a way of telling stories from a Native woman's perspective. Changing course two decades ago, she followed the tradition of using the same mediums of colored pencils and pre-20th-century cotton or linen paper.

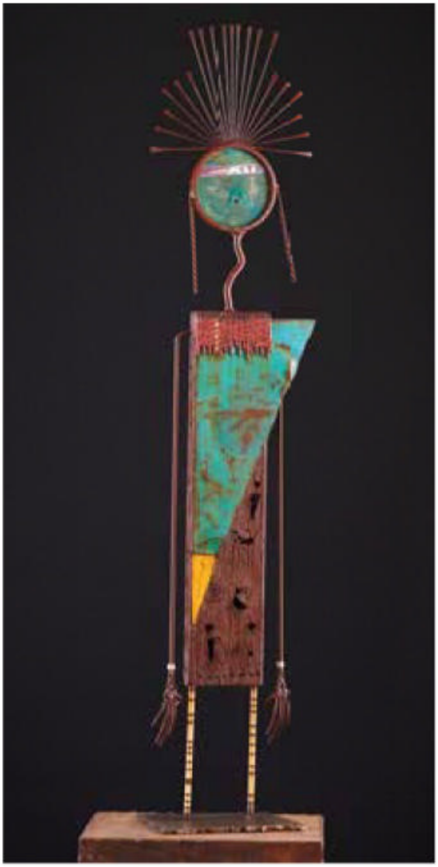
Purdy explains that "historic ledger art has been referred to as 'warrior art' and a male pictographic storytelling art form. The Northern and Southern plains warriors would decorate their teepees with their heroic deeds. With European contact, ledger books and colored pencils quickly became coveted trade items. Warriors used ledgers to create portable records of their war honors. Old ledgers were often used in prisons to document pre-reservation life."

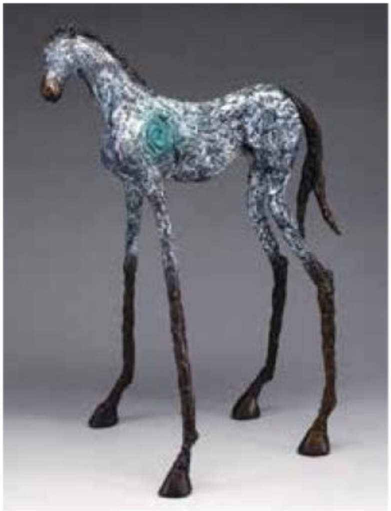
Peter Max, pop-art movement, art deco and Asian textiles have been a huge influence in Purdy's work, as well as vivid whimsical imagery. Layered bright colors with faceless figures are hallmarks of her works, as are figures or horses looking out of the painting directly at the viewer offering a silent and up-for-interpretation communication.



U. S. COURT, INDIAN TERRITORY, NORTHERN DIST., MIAMI

Dolores Purdy, *What…*, colored pencil on antique ledger paper, 16 x 13"

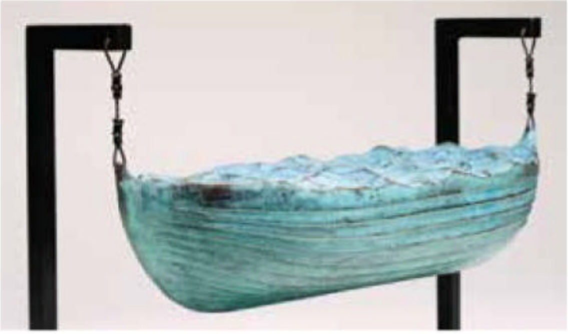




Far Left: **Dominique Boisjoli Fine Art**, *Just Imagine*, patina on reclaimed steel and copper, 41 x 8 x 7", by Chris Turri.

Left: **Dominique Boisjoli Fine Art**, *Seguro*, bronze, 17 x 12 x 10", by Barbara Burzillo.

Below: **Dominique Boisjoli Fine Art**, *Life Boat*, bronze, 12 x 8 x 18", by Michael O'Brien.



DOMINIQUE BOISJOLI FINE ART

621 Canyon Road ⁘ Santa Fe, NM, 87501 ⁘ (505) 428-0326 ⁘ art@dominiqueboisjoli.com ⁘ www.dominiqueboisjoli.com

Dominique Boisjoli Fine Art is a boutique gallery on Canyon Road where artist/owner Dominique Boisjoli has curated a cohesive group of artists whose works, in a variety of mediums, are often inspired by nature and the motifs of life and culture in the enchanting Southwest.

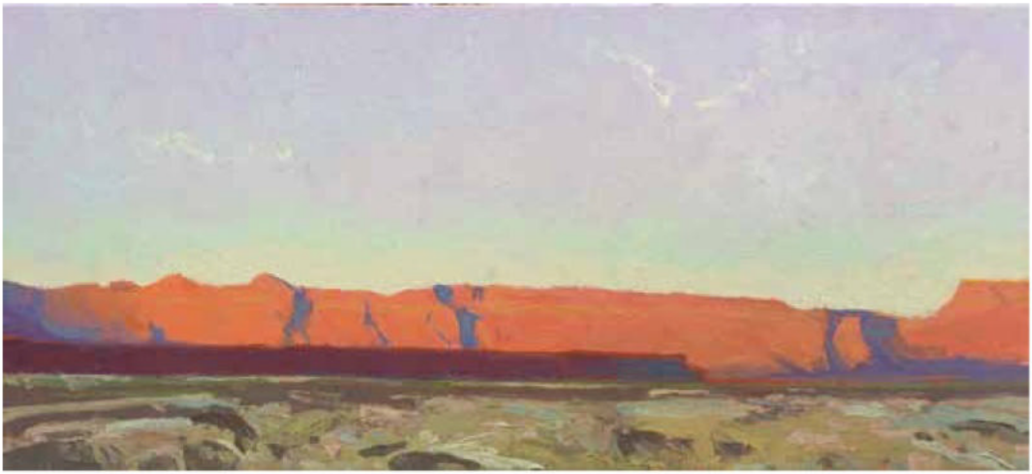
To open the Santa Fe season, the gallery is stepping outside. "After reopening the gallery on Canyon Road just over a year ago, we have been helping our artist sculptors to make it big, now it is time to work big," says Boisjoli. "We are excited to present large sculptures in a garden setting with the same homey feel as the gallery."

Several of Dominique Boisjoli Fine Art artists will expand their offerings to the garden space.

Metal sculptor Chris Turri, well known to collectors on Canyon Road, fabricates sculptures with reclaimed steel including the "skins" of old vehicles that accentuate the rich character of New Mexico. "I strive to share my love of Native culture, stories of a diverse world in harmony rather than strife and to clean up a little of the stuff people leave behind."

Michael O'Brien employs the age-old practice of bronze casting and recently developed new work utilizing creative technologies, photography and reclaimed lumber. O'Brien says his work is primarily inspired by water and his time living near the Great Lakes.

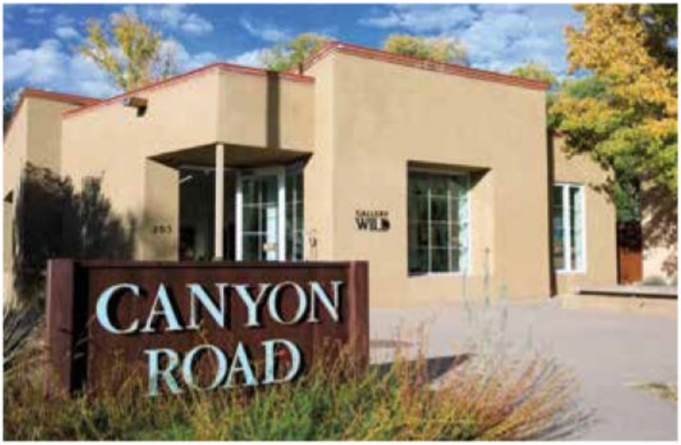
Barbara Burzillo works in abstract figurative bronze sculpture and painting, reveling in dramatic gestures and bright palettes. "My work frequently includes elongated, faceless, fantastical figures conveying a dynamic sense of movement," she says. "I rely on the medium as an active participant in determining the subject of my art."



Gallery Wild, *Vermillion Cliffs*, oil on canvas, 15 x 33", by Silas Thompson.

GALLERY WILD

203 Canyon Road ✣ Santa Fe, NM
87501 ✣ (505) 467-8297 ✣
santafe@gallerywild.com ✣
www.gallerywild.com

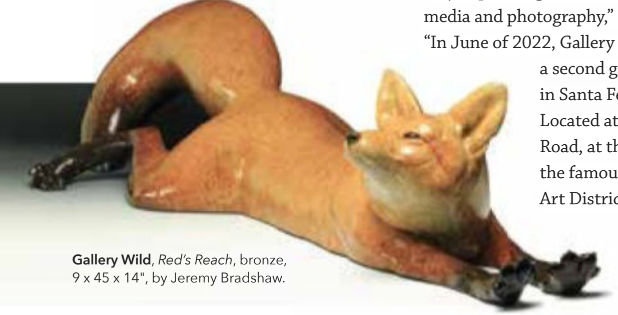


Exterior view of Gallery Wild's Santa Fe, New Mexico, location.

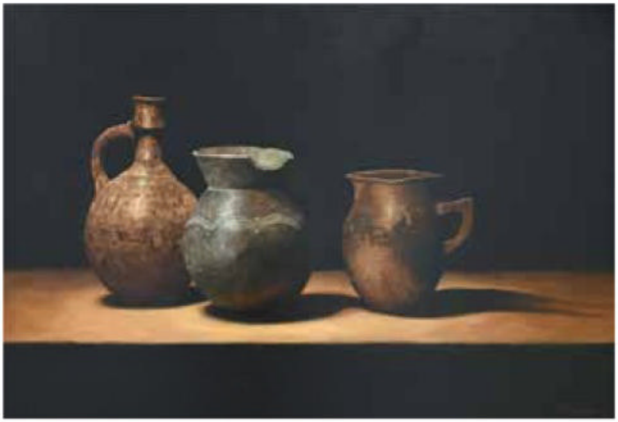
Gallery Wild, located in Jackson Hole, Wyoming, and Santa Fe, New Mexico, showcases contemporary fine art inspired by wildlife, open spaces and conservation. Owned and operated by Jackson Hole-based wildlife painter, Carrie Wild, and her husband, wildlife photographer Jason Williams, Gallery Wild's works and philosophy are inspired and directly influenced by thousands of hours in the field observing, studying and falling in love with all things wild.

"Our collection features established and emerging artists who offer a variety of mediums including both oil and acrylic paintings, bronze sculpture, mixed media and photography," says the owners. "In June of 2022, Gallery Wild opened a second gallery location in Santa Fe, New Mexico. Located at 203 Canyon Road, at the entrance to the famous Canyon Road Art District, the new gallery space features another inspiring collection of contemporary art, displayed in a bright and inviting space. Like the Jackson Hole gallery, each piece of fine art is inspired by nature, a love for wildlife, wild spaces and conservation."

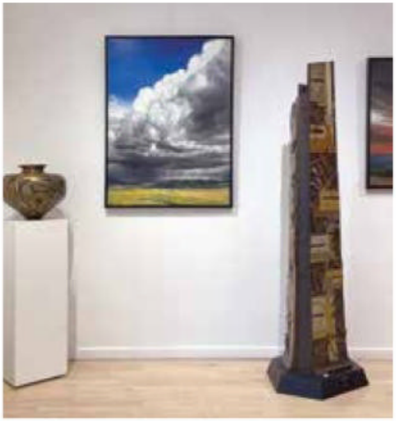
Gallery Wild's mission is to inspire collectors and impassion others to help protect wildlife and wild places for future generations through the acquisition and enjoyment of fine art. Browse the entire collection online or visit the gallery in person to get up close and personal to all the great work.



Gallery Wild, *Red's Reach*, bronze, 9 x 45 x 14", by Jeremy Bradshaw.



King Galleries, *Trio*, oil on canvas, 24 x 36", by Mary Calengor.



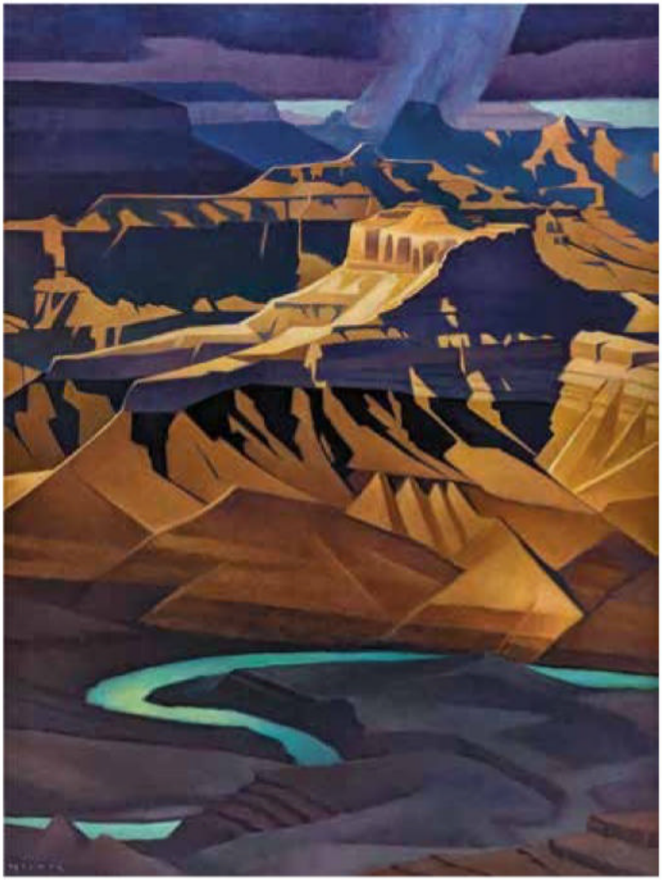
Interior view and display at King Galleries in Santa Fe, New Mexico.

KING GALLERIES

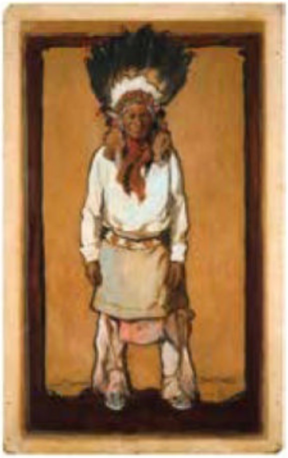
130 Lincoln Avenue, Suite D
Santa Fe, NM 87507 ✣ (480) 440-3912 ✣
kgs@kinggalleries.com ✣
www.kinggalleries.com

King Galleries in Santa Fe, New Mexico, features both Native American and regional paintings, bronzes and Native American pottery. The gallery represents impeccable bronzes by Tammy Garcia and Autumn Borts-Medlock, both from Santa Clara Pueblo. Andrea Vargas and Michael Esch are landscape painters focusing on both impressionism and realism, and Marcia Molnar and Andrew Florea are both known for their desert landscapes. Kwani Povi Winder (Santa Clara) and Mary Calengor are both realist painters of objects and people, and Kenneth Ferguson paints gouache watercolor animals.

New to the gallery this season are painters Molnar and Esch, along with Santero sculptor Arthur Lopez.

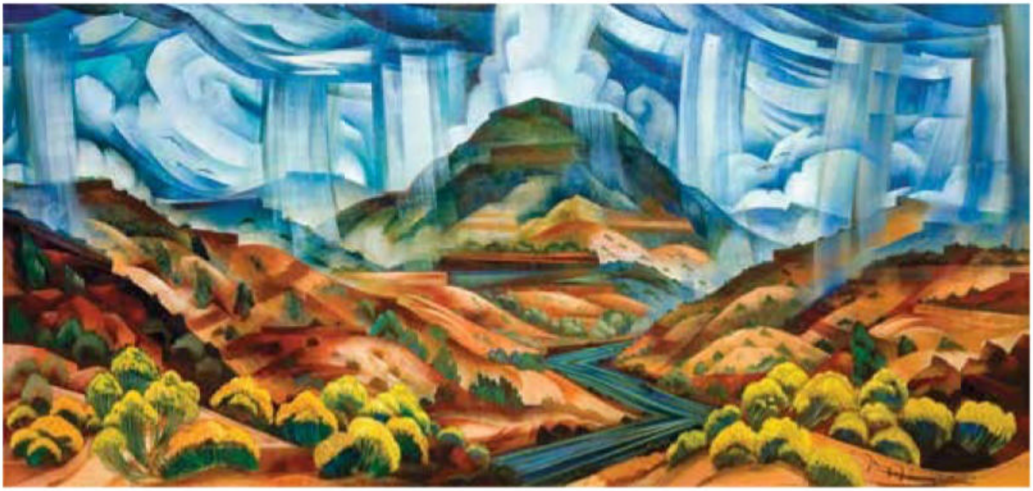


King Galleries, *Evensong*, oil on canvas, 40 x 30", by Marcia Molnar.



Far Left: Interior view of the La Fonda on the Plaza hotel lobby.

Left: **La Fonda on the Plaza**, *Santiago*, 1922, casein on paper, by Gerald Cassidy (1879-1934).



La Fonda on the Plaza, *Stormy Canyon*, oil on canvas, by Tony Abeyta.

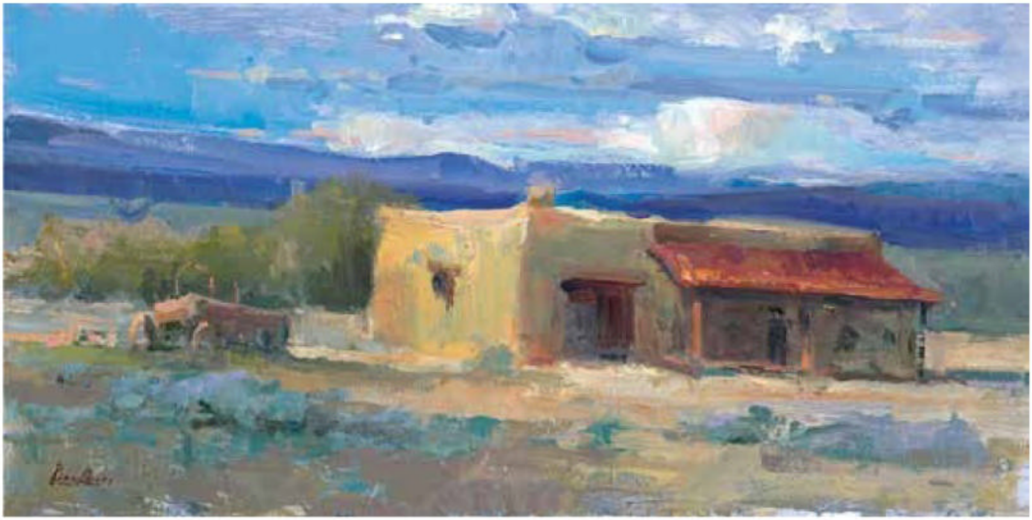
LA FONDA ON THE PLAZA

100 E. San Francisco Street ⁘ Santa Fe, NM 87501 ⁘ (505) 982-5511 ⁘ www.lafondasantafe.com

The wholly owned art collection of La Fonda on the Plaza began at the hotel's inception and has grown considerably over the years. Paintings by the best pueblo artists were acquired in the early years, and Sam and Ethel Ballen carried on that tradition followed by Jenny Kimball—all supporting Santa Fe's famed *Indian Market* and acquiring work by Native Americans and other artists for the hotel.

Not only does original art hang in every guest room, but all of it has a connection to the people who designed, built and owned the hotel—a collaboration that has garnered La Fonda a reputation as one of the best Santa Fe hotels and a sought-after destination for 100 years.

Gerald Cassidy (1879–1934) painted 10 dramatic canvases depicting life in the frontier West, plus an important map of the Southwest that still hangs in La Fond's New Mexico Room. Paul Lantz (1908-2000) painted handsome murals depicting life in a Mexican village, as well as two large tableaux located in the ballroom and another for the stairway leading up to it. Most recently, the hotel acquired work by artist Del Curfman.



Leah Lucas, *Galisteo Basin*, oil on panel, 8 x 16"

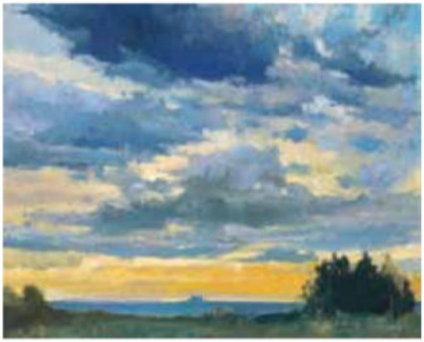
LEAH LUCAS

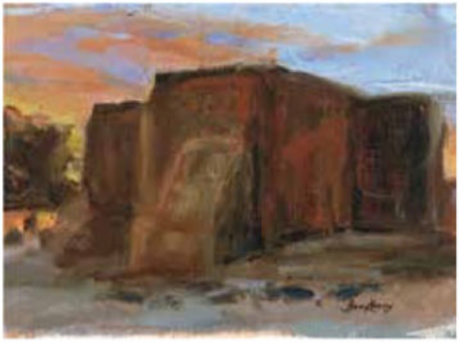
Taos, New Mexico ⁘ leahmlucas@hotmail.com ⁘ www.leahlucasfineart.com

"When I was a young schoolgirl, I couldn't wait for the bell to ring and for the school bus to drop me off back home at my parent's farm," remembers artist Leah Lucas. "I'd rush into the house, change into riding clothes and in seconds I'd be on the back of my pony galloping across the fields—the rush of the wind sweeping across my face and whipping my hair. It was like 'feasting on freedom.' That is the very sense I try to impart to my paintings. That sense of 'being one' with my environment that has called on me all my life."

It comes as no surprise that Lucas was led, like so many artists before her, to the "soul of the Southwest"—Taos, New Mexico. "When I got here," she says, "I knew that I had found a home for my aspirations and revelations as an impressionistic artist. Cuddled up against the framework of the Sangre de Cristo Mountains, the red earth and ubiquitous sages, 'I feast on freedom' every day. I am inspired by this land to reach into its essence and share its wisdom through my paintings. I am not always sure what it is trying to tell me, but if I am willing to listen, it always delivers."

In the Blumenschein Studio, where Lucas' mentor Richard Nichols patiently and deftly guides the artist seamlessly to see another aspect of this astonishing landscape, "I feel the spirit and generosity of those that have stood here before me," she says.

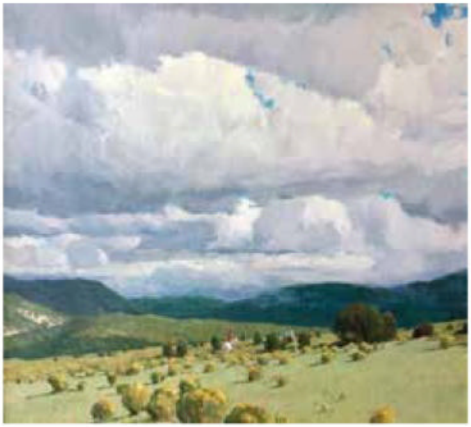




Far Left: **Leah Lucas**, *Pedernal Mood*, oil on board, 24 x 30"

Left: **Leah Lucas**, *Asis at Dawn*, oil on panel, 6 x 8"

Exterior View of Legacy Gallery in Santa Fe, New Mexico.



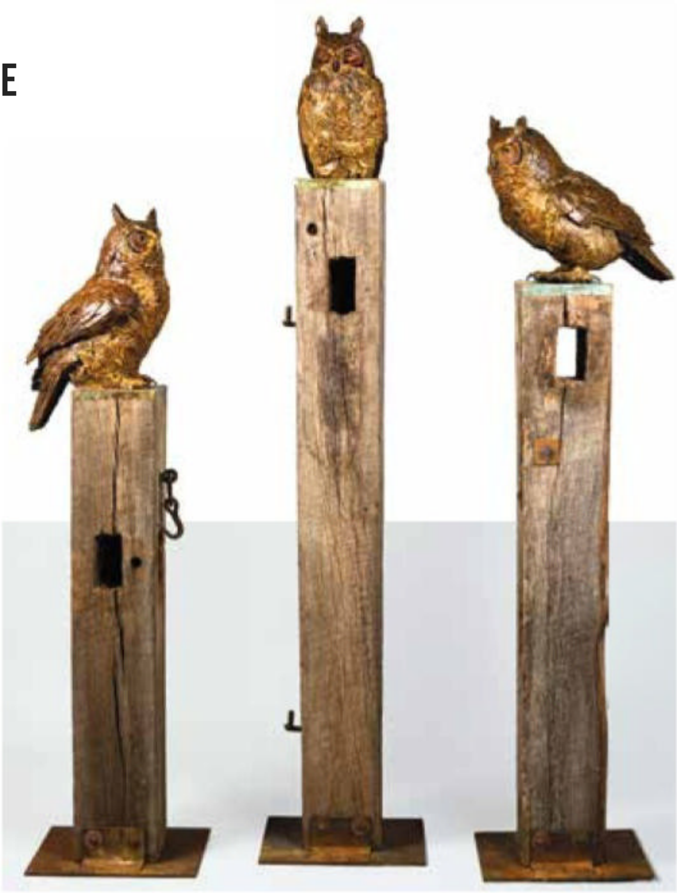
The Legacy Gallery, *Serenading the Light*, oil, 45 x 50", by G. Russell Case

LEGACY GALLERY SANTA FE

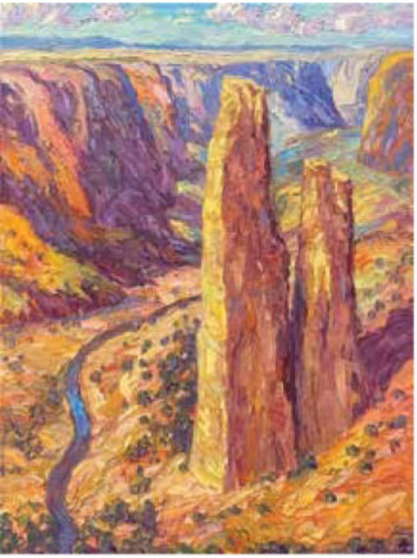
225 Canyon Road, Suite 11 ⁘
Santa Fe, NM 87501 ⁘ (505) 986-9833 ⁘
www.legacygallery.com

The Legacy Gallery is proud to represent more than 100 nationally known artists. Located in Santa Fe, New Mexico, and Scottsdale, Arizona, the Legacy Gallery offers the finest in representational and impressionistic art. Along with its sister gallery, Manitou Galleries, they have the some of the best Western art available on the market.

"Since 1988, the Legacy Gallery has specialized in paintings and sculptures in a wide variety of subject matter, including Western, figurative, wildlife, still life and landscape," says associate director Cyndi Hall. "In addition, the gallery offers works by deceased 19th- and 20th-century artists, such as Olaf Wieghorst, Charles M. Russell, Olaf C. Seltzer, Joseph Henry Sharp, Frederic Remington and Taos Founders."



The Legacy Gallery, *Three Outlaw Wisemen; Waylon, Willie, and Merle*, bronze, ed. of 25, 72 x 54 x 20", by Paul Rhymer.



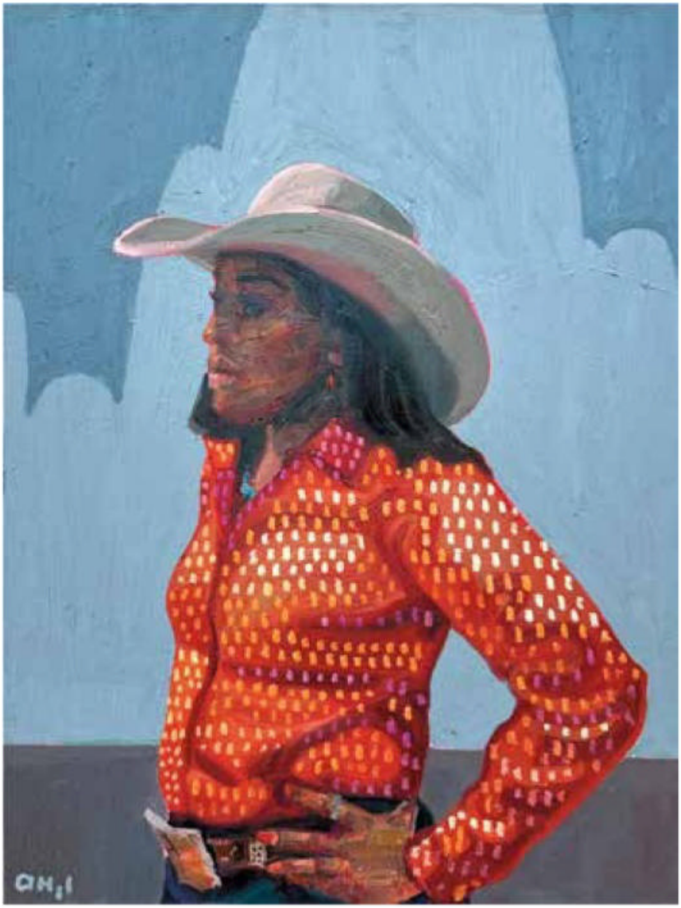
Manitou Galleries, *Desert Monument*, oil, 36 x 26", by Brad Teare.

MANITOU GALLERIES

123 W. Palace Avenue ⁘
Santa Fe, NM 87501 ⁘ (505) 986-0440 ⁘
www.manitougalleries.com

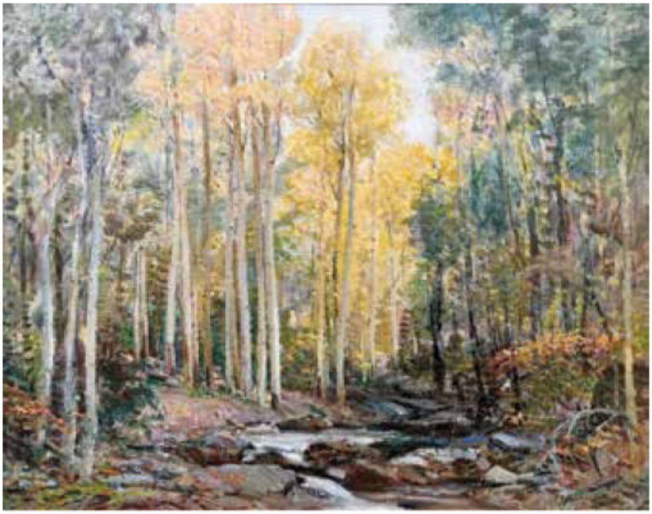
Under the auspices of the Legacy Gallery, Manitou Galleries is at the heart of historic downtown Santa Fe, New Mexico, and boasts more than 8,000 square feet of exhibition space. "While our Legacy Gallery on Canyon Road focuses on a more traditional approach, our Manitou space showcases the finest contemporary Southwestern painters and sculptors of this region," says Manitou associate director, Cyndi Hall. "Located just one block off of the Santa Fe Plaza, our two-story building is an expansive exhibition space that allows room for the most impressive variety of fine art of all sizes."

Manitou Galleries also pays homage to the important history of adornment by showcasing the most comprehensive museum quality collection of Native American and fine jewelry by local craftsmen in town.



Manitou Galleries, *Showtime*, oil, 40 x 30", by Aaron Hazel.

Front entrance view of Manitou Gallery in Santa Fe, New Mexico.



Nedra Matteucci Galleries, *Fishing Stream – The Hondo*, oil on canvas, 26¾ x 31½", by Oscar E. Berninghaus (1874-1952).

Nedra Matteucci Galleries, *Evening Star*, bronze, ed. 10 of 35, 23 x 8½ x 8", by Doug Hyde.

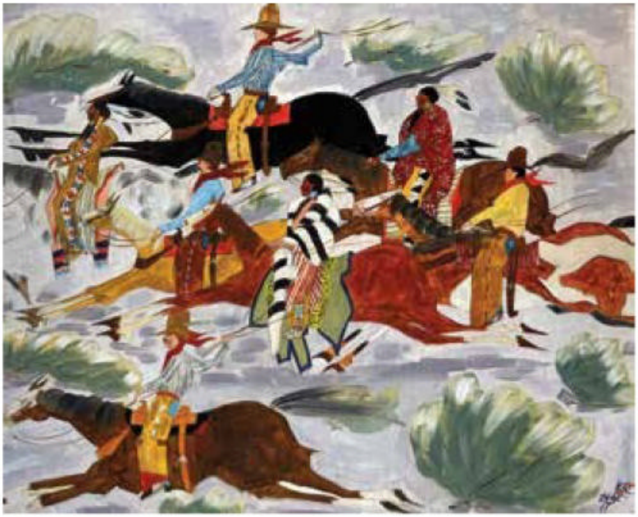
View of the sculpture garden at Nedra Matteucci Galleries.

NEDRA MATTEUCCI GALLERIES

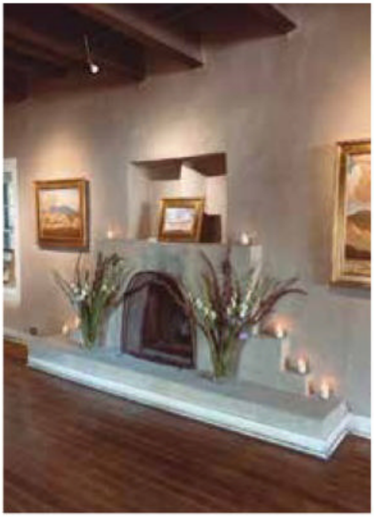
1075 Paseo De Peralta ⁘ Santa Fe, NM 87501 ⁘ (505) 982-4631 ⁘ inquiry@matteucci.com ⁘ www.matteucci.com

Since 1972, there's one gallery in Santa Fe that's been a favorite of artists, art collectors and fine art lovers from around the world: Nedra Matteucci Galleries. A mainstay of the Southwestern art market, the gallery specializes in 19th- and 20th-century art from the Taos Society of Artists, the early Santa Fe art colony and masters of the American West. Collectors will also discover an impressive array of Native American pottery, jewelry and antiques. Its unrivaled collection includes not only important historic art, but the finest selection of the region's living artists.

The gallery is thrilled to be hosting its first major show in 2023 featuring Native American master sculptor Doug Hyde. *Doug Hyde: Collection of Unique Stone Sculptures* will be an exhibition of the artist's stone masterpieces. It opens Saturday, August 12, and will continue through September 2 at Nedra Matteucci Galleries in Santa Fe.



Parsons Gallery of the West, *Together*, oil on linen panel, 16 x 20", by Chloé Marie Burk.



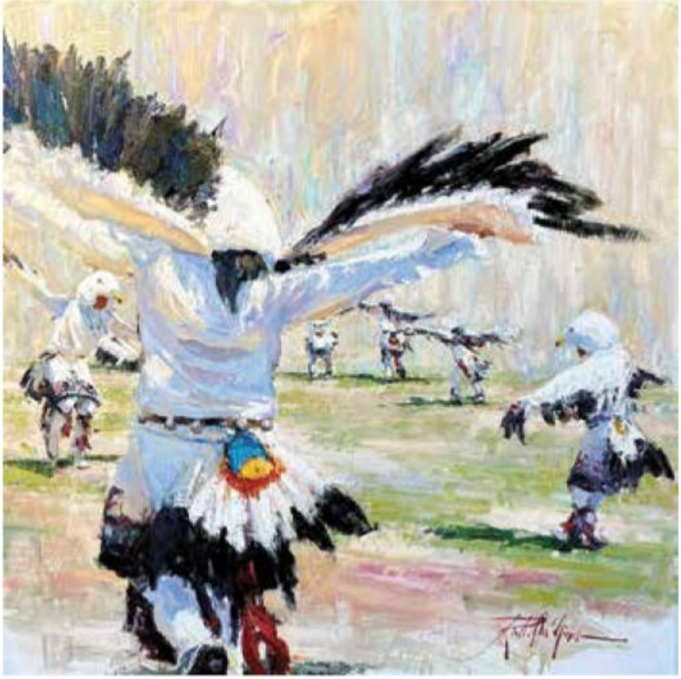
Parsons Gallery of the West interior view.

PARSONS GALLERY OF THE WEST

122 Kit Carson Road, Suite D ⁘ Taos, New Mexico ⁘ (575) 737-9200 ⁘ art@parsonswest.com ⁘ www.parsonsart.com

Parsons Galleries are located in historic downtown Taos, New Mexico, and have been a family-owned and -operated business for the past 30-plus years. “We have two galleries,” says co-owner and gallery director Ashley Rolshoven, “Parsons Fine Art which focuses on historic Taos art, with many works by the Taos Society of Artists; and Parsons Gallery of the West, which is our contemporary gallery showcasing works by modern artists who are influenced by those early Taos masters.”

Parsons Gallery of the West proudly represents 20 nationally known Western artists—several artists who have been on the art scene for many years, as well as many recognized, up-and-coming artists. The artists’ works are mature, well-developed and their styles are reminiscent in many ways of the early Taos painters. The gallery is appropriately housed in a colonial hacienda built around 1800, which was once the home and studio of Victor Higgins, a prominent member of the Taos Society of Artists.



Parsons Gallery of the West, *Spirits of One’s Past*, oil on panel, 43 x 43", by Richard Alan Nichols.

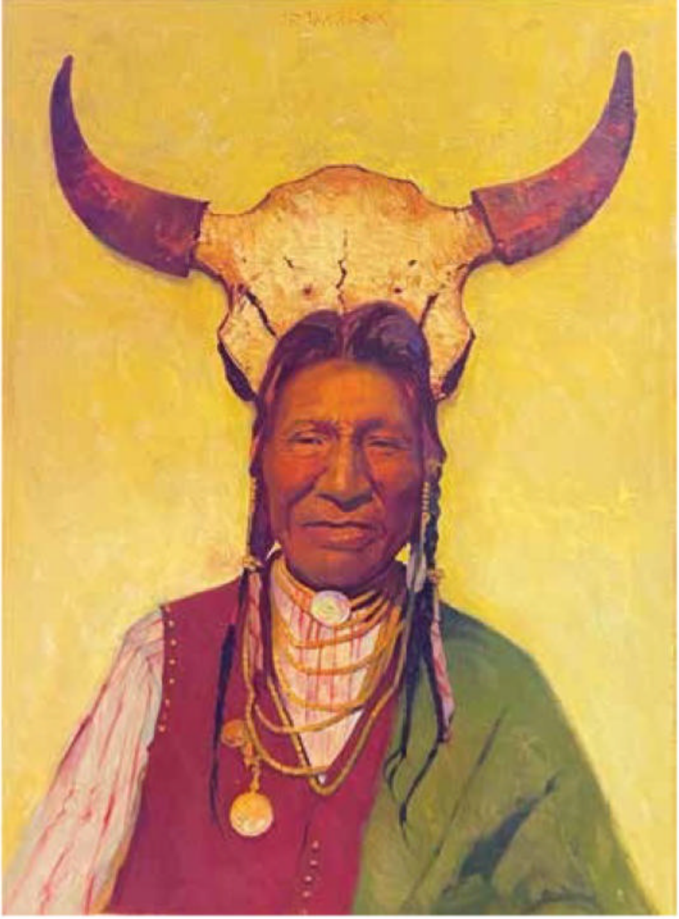
SORREL SKY GALLERY

125 W. Palace Avenue ◆ Santa Fe, NM
87501 ◆ (505) 501-6555 ◆
info@sorrelsky.com ◆ www.sorrelsky.com

“At Sorrel Sky Gallery, we believe art matters,” says owner Shanan Campbell. “Surrounding ourselves with beautiful things or giving them to others, promotes positive feelings and emotions.”

Featuring contemporary and traditional Western and Native American fine art, jewelry, photography, sculpture and more, Sorrel Sky makes finding those beautiful things a joyful experience. In addition to representing acclaimed artists such as Kevin Red Star, David Yarrow, Star Liana York and former U.S. Senator Ben Nighthorse, Sorrel Sky welcomed several new artists this past year. This includes Michael Blessing, Keith Huey, Russ Ball and R. Tom Gilleon, whose renowned luminescent style and authentic portrayal of Northern Plains tribes have made him one of the most sought-after artists among contemporary Western art collectors.

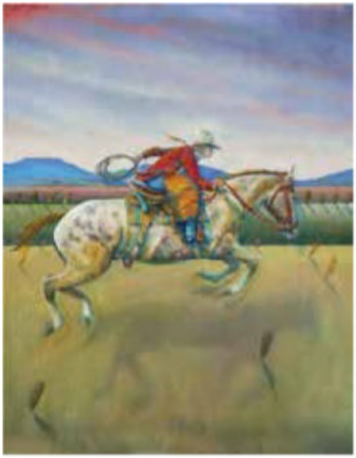
With its focus on beauty and lasting connections between artists and art lovers, Sorrel Sky Gallery is the must-see gallery in historic Downtown Santa Fe.



Sorrel Sky Gallery, *Skull Society*, oil on canvas, 32 x 24", by R. Tom Gilleon.

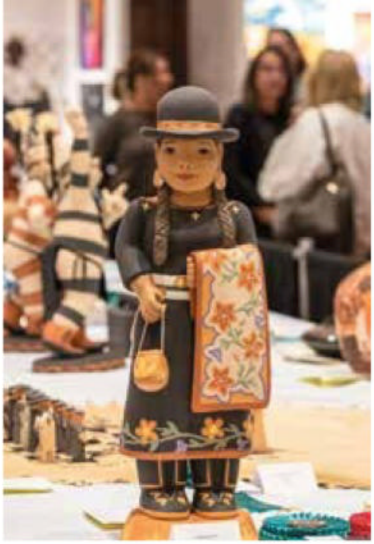
Sorrel Sky
GALLERY

View of Sorrel Sky Gallery’s front entrance.



Sorrel Sky Gallery, *Pegasus*, acrylic and oil on canvas, 60 x 46", by Russ Ball.

Hoop dancer performing at SWAIA *Indian Market* in 2022. Photo by Tira Howard.



Best of Show piece for the contemporary pottery division by Kathleen Wall. Photo by Shayla Blatchford.

THE SOUTHWESTERN ASSOCIATION FOR INDIAN ARTS (SWAIA)

121 Sandoval Street, Suite 302 ◆ Santa Fe, NM 87501 ◆ (505) 983-5220 ◆ info@swaia.org ◆ www.swaia.org

The Southwestern Association for Indian Arts (SWAIA) is a non-profit organization supporting Native American arts and culture. It creates economic and cultural opportunities for Native American artists by producing and promoting the *Santa Fe Indian Market*, the biggest and most prestigious Indian art event in the world since 1922.

Each August, an estimated 100,000 people attend the juried, annual *Indian Market*. This remarkable event takes place on and around the central plaza in Santa Fe, New Mexico, and sponsors more than 1,000 Native American artists from more than 100 tribal communities in North America and Canada. Artists show their latest work and compete for awards in SWAIA's prestigious judged art competition. *Santa Fe Indian Market* has endured for the past century and today generates upward of 160 million dollars annually in revenues for artists and the community.

Numerous events are held in tandem to the main event throughout *Indian Market* week. These include museum and art gallery openings, a Native American film festival, a trending Native fashion show, dancing, demonstrations and other various shows and auctions. It is possible to move from one high-energy happening to another during the entire event.

This year's market takes place August 19 and 20, 2023. SWAIA invites visitors and artists to experience the culture, the art, two fashion shows and, of course, the food.

A collector shops the booths at the 2022 *Indian Market*.

Emerald Tanner wearing ca. 1770-1790 Saltillo Serape and mid-century jewelry of various Southwest tribes and pueblos.

Group of offerings including a Tony Da redware pot; bracelets by B Tsiiyupovi Tom, Raymond C. Yazzie, Sonwai, Preston Monongye; earrings by Don Supplee; and a canteen by Kee Joe Benally and lapidary by Roland Long.

Joe E. Tanner Sr. and daughter, Emerald Tanner. Fourth- and fifth-generation traders.

TANNER'S INDIAN ARTS

237 W. Coal Avenue ✣ Gallup, NM 87301 ✣ (505) 863-6017 ✣ tanneremerald@gmail.com ✣ www.tannersindianarts.com

Starting with Great-Grandpa Seth in the mid 19th century, the Tanner's have established a longtime stake and history in the Great American Southwest. "Our presence exists not only in our trading posts and galleries established throughout the many years, but in our trade relationships with generations of artists of the region," says co-owner Emerald Tanner. "It is our love for the trade that connects us, and the opportunity to collaborate and cultivate relationships with various artists of the greater Gallup area that fuels the incredible body of work that we proudly bring to market."

Whether you're looking for all-natural, gem-quality turquoise, authentic handmade jewelry or natural spun hand-woven rugs, Tanner's Indian Arts is the destination of choice. You are invited to visit the downtown Gallup gallery in-person by appointment only.

Two women admiring artwork at GF Contemporary Gallery.

A shopper examining hand-woven blankets at Shiprock Santa Fe.

TOURISM SANTA FE

www.santafe.org

Tourism Santa Fe explains how the art scene in Santa Fe is a colorful tapestry woven with passion and creativity. From traditional Native American pottery to contemporary art galleries, "The City Different" boasts a wide range of artistic styles and mediums.

"Santa Fe is home to numerous galleries, museums and art studios," says Tourism Santa Fe representatives. "Canyon Road in particular, is known for its concentration of galleries, featuring works from a variety of artists and styles. Strolling through the city's galleries and museums, you'll encounter a kaleidoscope of colors and shapes, each one more captivating than the last. You'll see paintings that capture the fiery sunsets and jagged peaks of the nearby mountains, as well as vibrant textiles and intricate jewelry that reflect the region's rich cultural traditions."

Stepping into an art gallery in Santa Fe is a rich, stimulating sensory experience. Each piece of art has a story to tell, and you'll feel drawn to explore and uncover their hidden meanings. Santa Fe's art scene truly is a feast for the senses.

Concha belts at Shiprock Santa Fe.

Jewelry by Rick Montano.

Vintage jewelry offered at True West in Santa Fe, New Mexico.

TRUE WEST

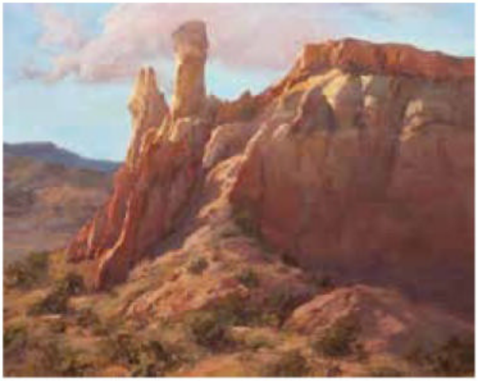
130 Lincoln Avenue, Suite E ✣
Santa Fe, NM 87501 ✣
(505) 982-0055 ✣
www.truewestgallery.com

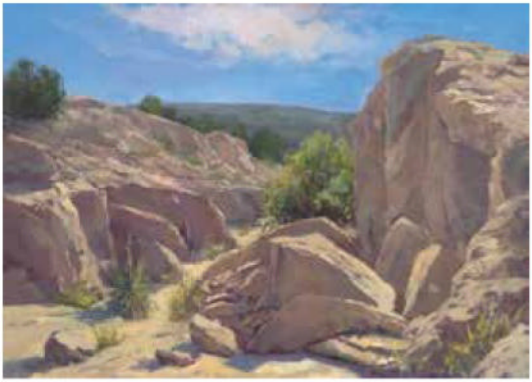
From traditional craft to cutting-edge art, True West focuses on Native American and Southwestern artists celebrating beauty through jewelry, paintings, pottery, Navajo weavings, Zapotec and vintage rugs, and sculpture.

With a large spectrum of styles and price points, True West's top-quality artworks include jewelry from local artists Cordon y Cuero, Veronica Benally, Leonard Nez, Causandra Dukepoo, Reba Engel and more.

Also featured are the charming Koshare and bear sculptures by Randy Chitto, and paintings and sculptures by renowned artists Yellowman, Doug Coffin, Cliff Fragua and Joe Cajero.

Vintage, Navajo jewelry featured at True West.


Jan Marie DeLipsey, *Ancient Beacon*, oil, 16 x 20"


Jan Marie DeLipsey, *Sand, Sun and Stone*, oil, 16 x 22½"

JAN MARIE DELIPSEY

(214) 212-4188 ✣ jan@jdelipsey.com ✣
www.jdelipsey.com

Artist Jan Marie DeLipsey loves the land of Northern New Mexico. “I love it all,” she says. “The seedtime and harvest, cold and heat, summer and winter, day and night, the mesas, mountains, forests, arroyos, canyons, high deserts and astonishing sunsets.”

That love brought DeLipsey to live in the country of sun, sand and stone under an endless Western sky. “The light here has a life of its own and challenges the painter to work at ‘seeing’ as color and shadows seem to shift minute by minute,” she explains. “They call my area the valley of the shining stone for a reason—the light here is magical. I am not so much interested in recreating a ‘scene,’ rather, my intention is to share a feeling that a particular place gives me through my painting of it. When a collector ‘falls in love’ with one of my paintings, I know I have accomplished my intention—sharing the love of this land.”

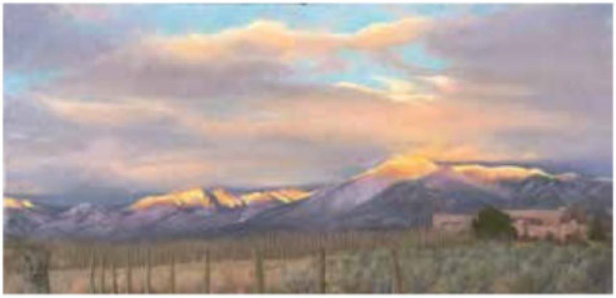
NANCY SILVIA

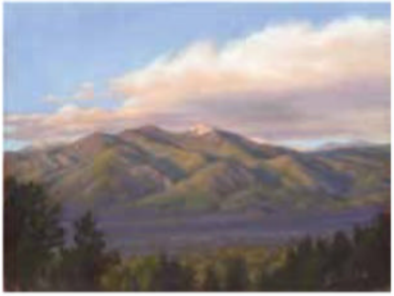
Santa Fe, NM ✣ (505) 231-2312 ✣
n@nancysilvia.com ✣
www.nancysilviastudio.com

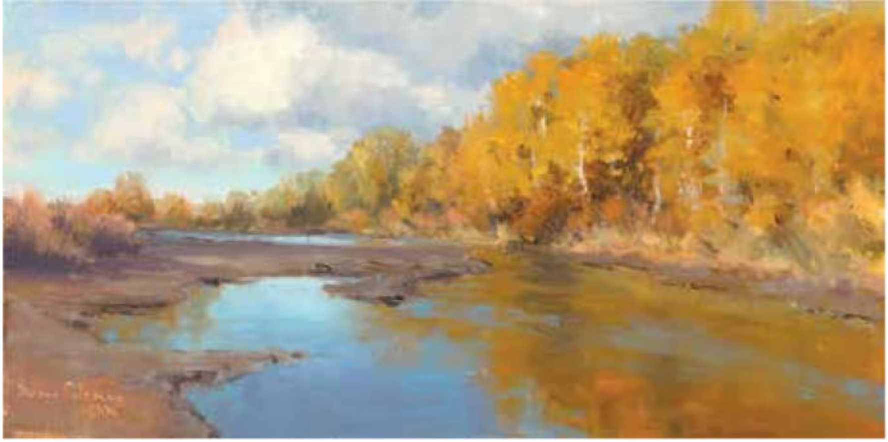
Passing through Taos on a family trip in the 1980s, artist Nancy Silvia was captivated by the physical beauty of the surroundings and the rich history and culture of the small town. “Thus began a plan to focus on painting here and to make my home in Northern New Mexico,” Silvia says. “The allure of Taos has been irresistible for centuries to explorers and adventurers, seekers and wanderers, and particularly to artists. Creativity is nurtured here, in the community, and in nature. I’m happy to be one of the visual artists finding inspiration in Taos.”

Learning to represent the Western landscape throughout the years has been a challenging path of discovery, as Silvia observed and recorded the moods of the mountain and the light in the valley. Working both large and small in scale, both outdoors and in the studio, her approach has always been to try to capture the “magic” of Taos.

Silvia presents a show of new works in *Taos Holds My Heart*, to be hosted at the Taos Art Museum at Fechin House for the month of May. “This exhibition of my Taos landscape paintings represents an homage to this extraordinary place,” the artist explains. “It is a joy and honor to present my work in the space where the great Nicolai Fechin once worked.”


Nancy Silvia, *Nightfall*, pastel, 24 x 60"


Nancy Silvia, *Taos Tranquility*, pastel, 18 x 24"



Barbara Coleman, *Golden Rio*, oil, 8 x 16"

BARBARA COLEMAN

barbaracolemanartist@gmail.com ⁘
www.barbaracoleman.com

Artist Barbara Coleman is captivated by the mountains, cliffs, arroyos and dramatic skies of New Mexico. She says, "They are 'fierce landscapes' pared down to the essentials. They teach me to look beyond subject matter and see abstract shapes of luscious color and strong patterns of sunlight and shadow, from which to design my paintings. I am seeking visual poetry over journalistic accuracy in my work." She explores her motif by drawing thumbnail images and value sketches before laying oil paint to canvas. Limiting the number of values she uses in a painting allows her to paint unreservedly with rich, harmonious color.

Coleman has won top awards in national juried exhibitions and has exhibited internationally. She has signature memberships in Oil Painters of America, Pastel Society of America, Plein Air Painters of New Mexico (PAPNM) and is an associate in Women Artists of the West (WAOW).

HIGH DESERT ARROYO, OIL, 12" X 10"

Jan Marie DeLipsey

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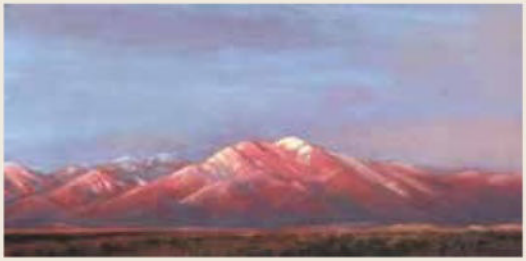
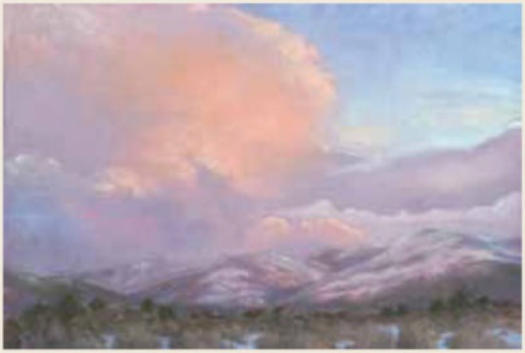


“Taos Evening”, Pastel on textured panel, 10x20”



“Winter in Taos”, Pastel on textured panel, 24x36”

nancy silvia

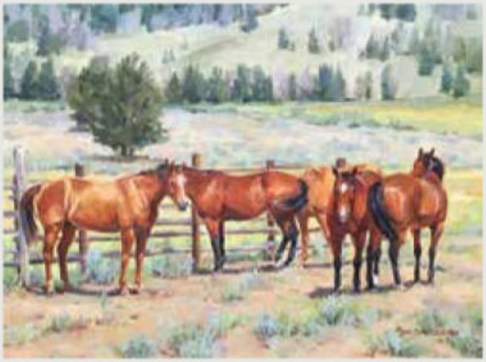
“Taos Holds My Heart”
May exhibition at Taos Art Museum/Fechin Studio
in Taos, NM

Gallery representation
Wilder Nightingale Fine Art, Taos, NM

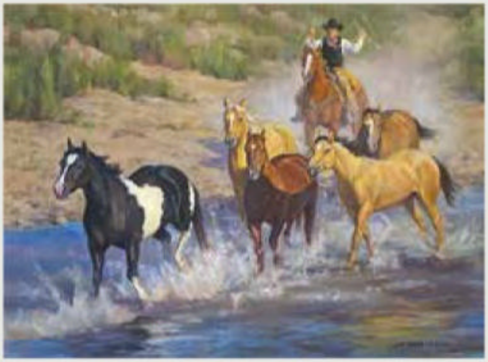
505-231-2312
n@nancysilvia.com
www.nancysilviastudio.com

Jane Skaar Coleman

WWW.JANECOLEMANART.COM

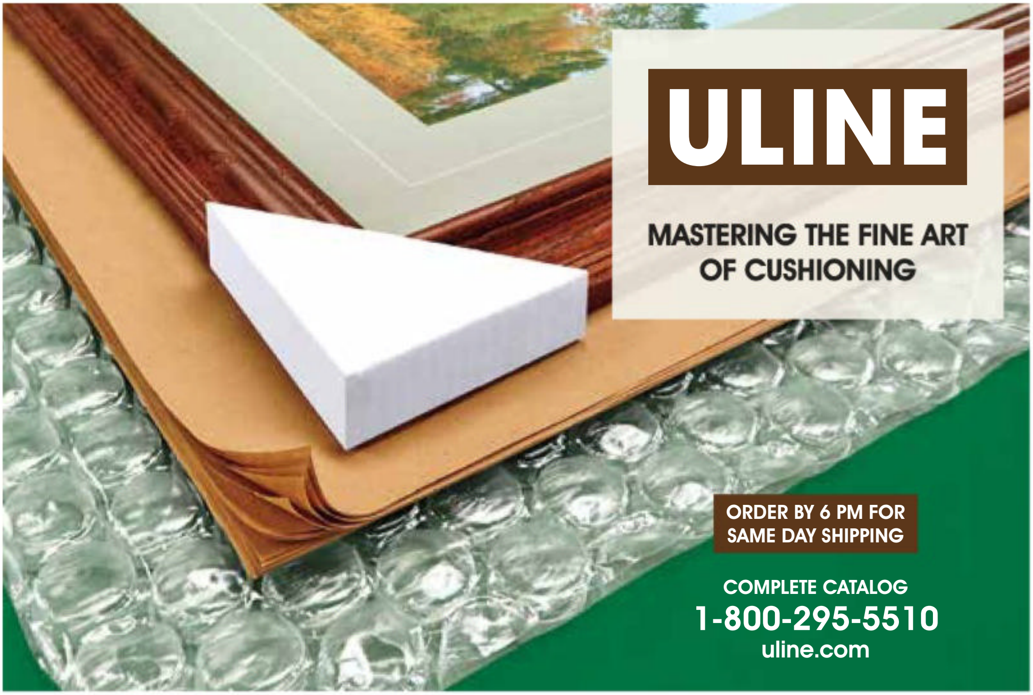


“Taking the Day Off” 18x24" oil on linen



“Running Late” 18x24" oil on canvas

928.668.1061 • info@janecolemanart.com • 35835 S. Caballero Dr. Wickenburg, AZ 85390



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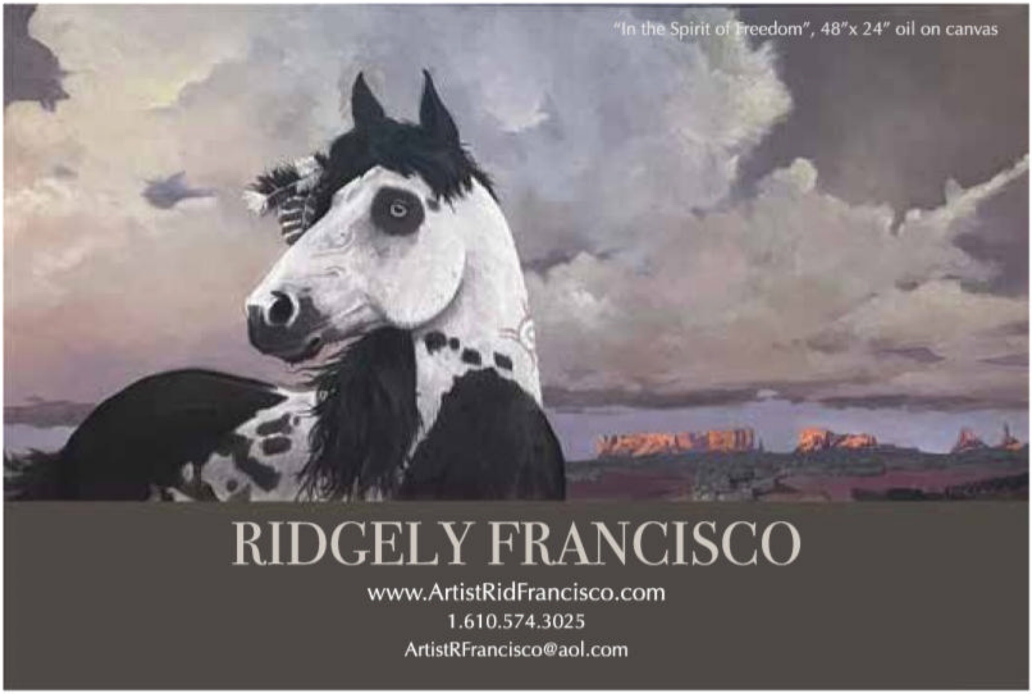
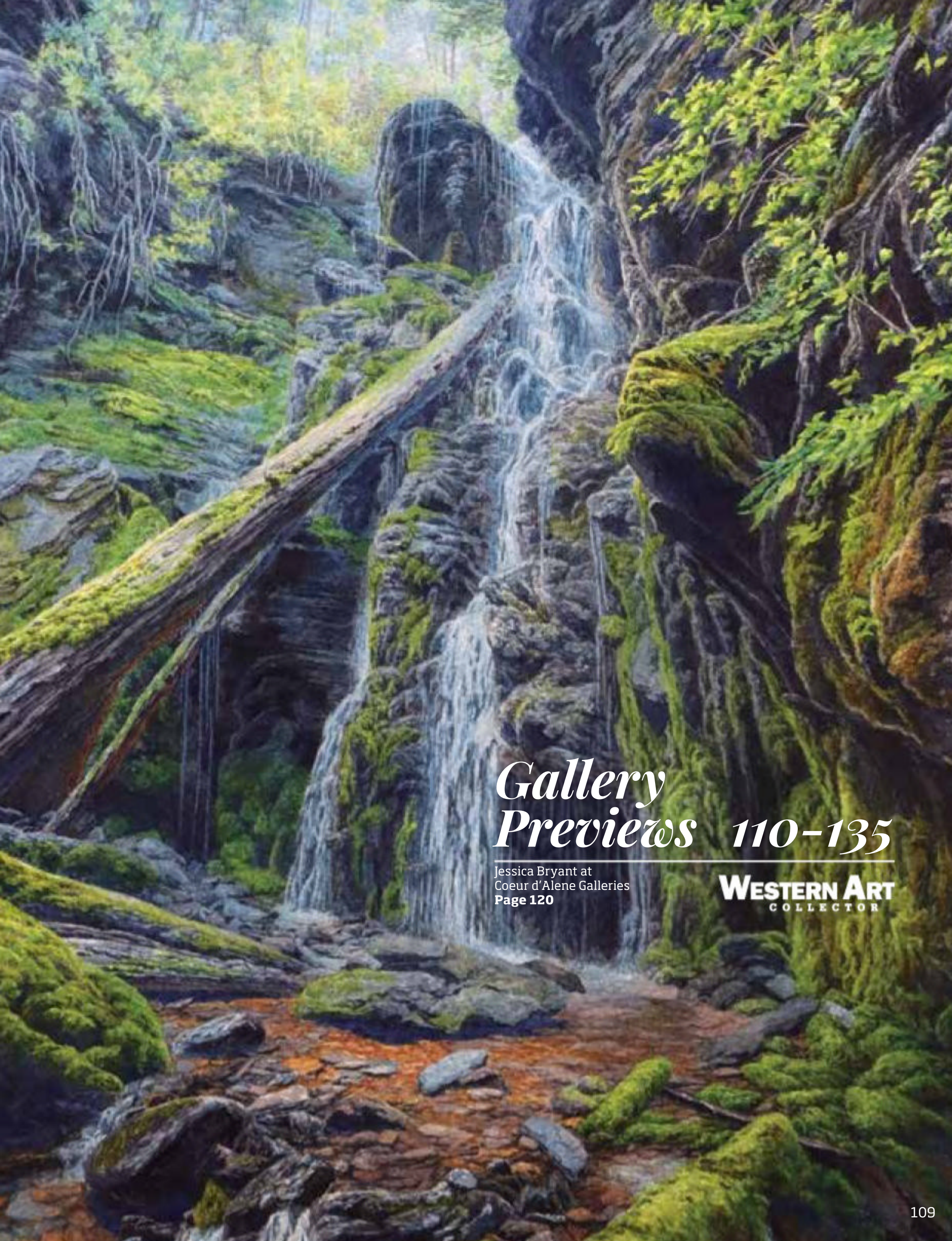


"In the Spirit of Freedom", 48"x 24" oil on canvas
RIDGELY FRANCISCO
www.ArtistRidFrancisco.com
1.610.574.3025
ArtistRFrancisco@aol.com



Gallery Previews 110–135

Jessica Bryant at
Coeur d'Alene Galleries
Page 120

WESTERN ART COLLECTOR

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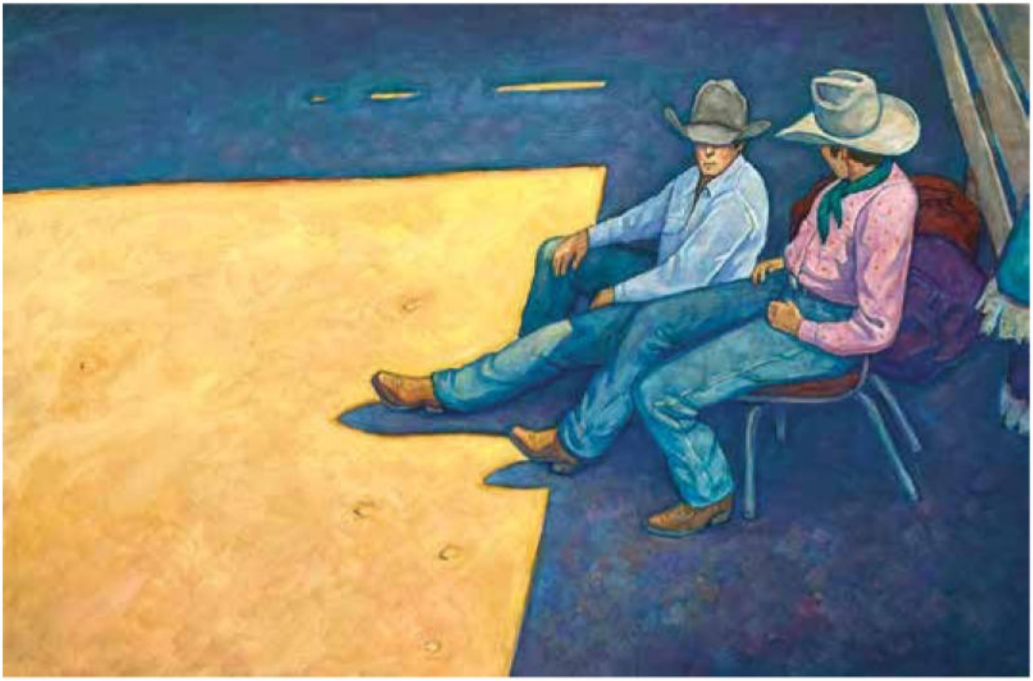
HOWARD POST

The Quiet



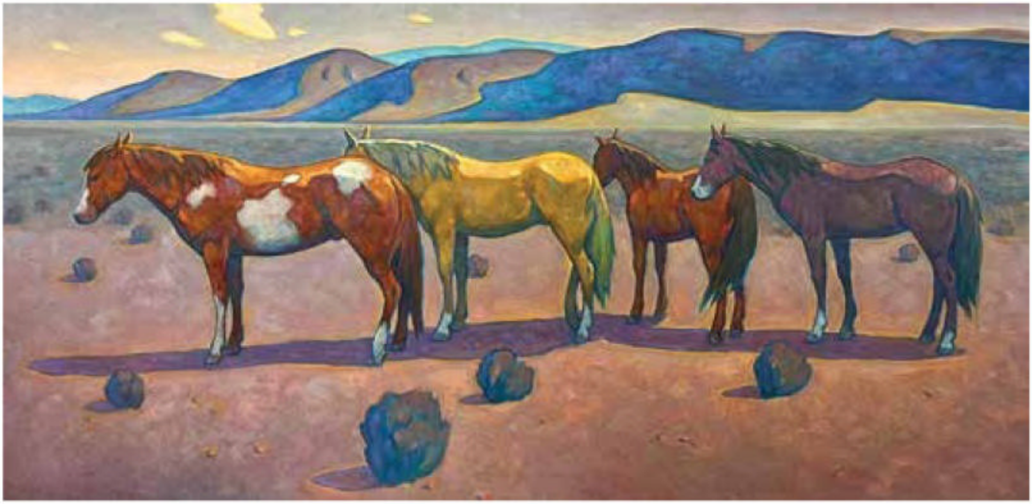
Behind the Bucking Chutes, oil, 24 x 36"

Almost all art requires observation of some kind. An artist might be inclined to look at the action, the loud, the spectacle. Others turn away entirely as they search for the quiet, the contemplative, the subtle.

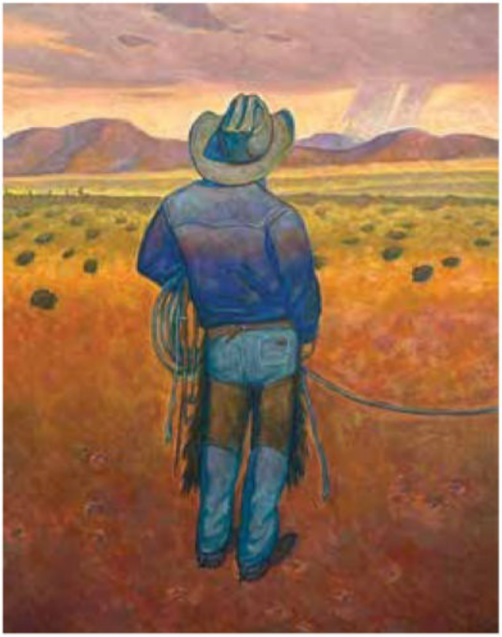
Arizona-based painter Howard Post is one of those artists who turns away to find those quiet moments of life in the West, a key aspect of his career and studio that has served him well. "I do tend to look at things from a different perspective, which has been associated with my work for a long time now. Early on it was by accident because I never wanted to paint action scenes," Post says from his studio in Tucson, Arizona. In some of his newest work, the painter shows the behind-the-scenes solitude of cowboying, rodeos and ranch life. Years ago, these works earned him a nickname. "They called me the Cowboy Degas. [French painter Edgar] Degas was more interested in dancers behind the curtain than the dance itself. I didn't mind the nickname."

A perfect example of this Degas-linked style of painting is *Behind the Bucking Chutes*, showing two figures sitting quietly in abstracted panels of sunlight and shadows. For all the viewer knows, there could be bucking bulls or a roping contest happening 15 feet behind the figures, but Post ignores that for a calmer and more subtle scene that shows the delicate experiences that exist between the spectacles. The result is beautiful and introspective, and it can fill viewers with a reverence punctuated by silence.

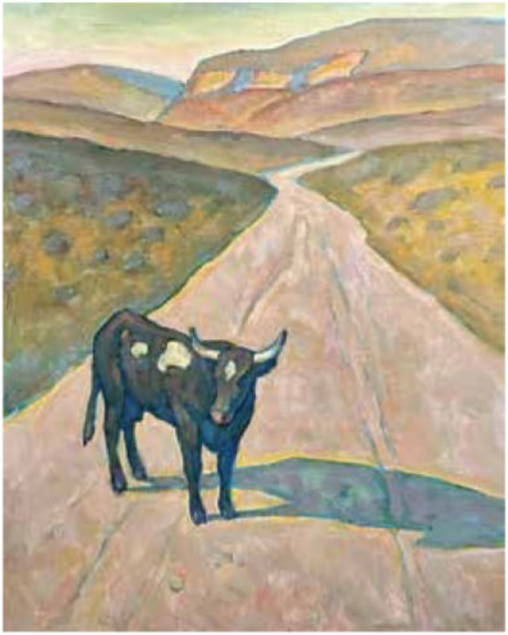
Post will be showing his newest pieces, including *Behind the Bucking Chutes*, at *Desert Bound*, a new solo show at Maxwell Alexander Gallery in Los Angeles. "Howard's distinctive style has been a breath of fresh air in that Western genre for over 30 years," says gallery director Beau Alexander. "We're excited to



Paint Stud, oil, 24 x 48"



A Good End to the Day, oil, 30 x 24"

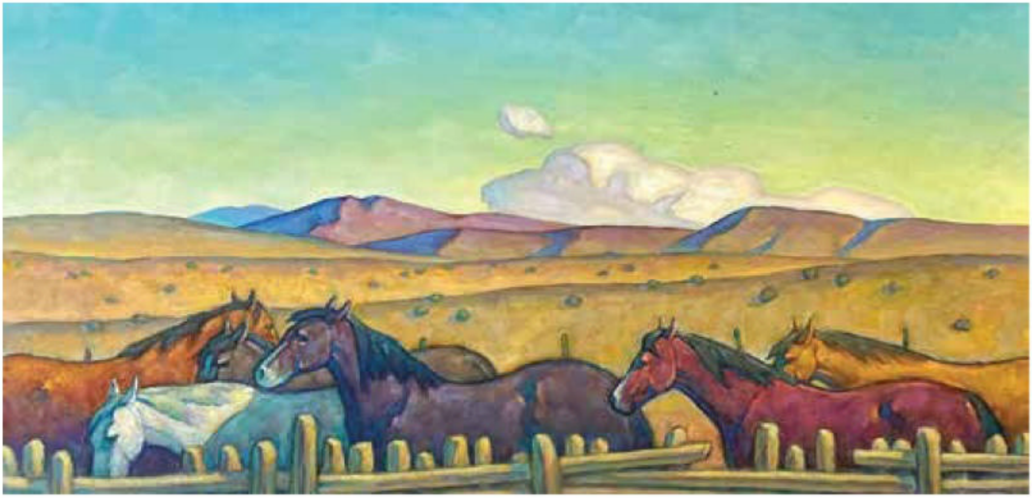


Range Bull in the County Road, oil, 10 x 8"

introduce his art to a whole new generation of collectors. It's an honor to have Howard doing a solo show in our Los Angeles gallery."

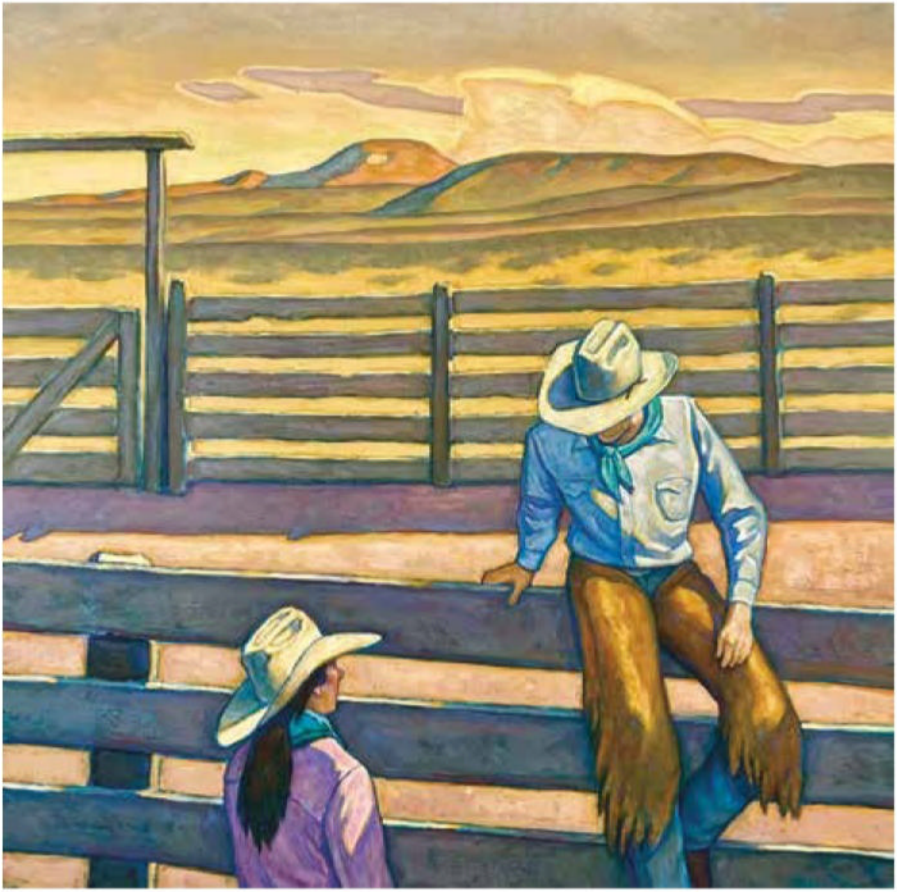
Some of the new works were inspired by reference material gathered years ago. Post was also drawn to a way of thinking that was held in high regard by Andrew Wyeth. "He said that most artists try to paint fresh subjects, but that it was also important to try to have new perspectives of the same subjects. I've taken that and applied [it] to my paintings that feature the quiet side of the West," he says. "It really made me focus and look at my subjects, including some of the abstract qualities that appear in my work. For a long time I did only figurative work, then focused more on animals. Lately I've been revisiting the figure. It's exciting for me."

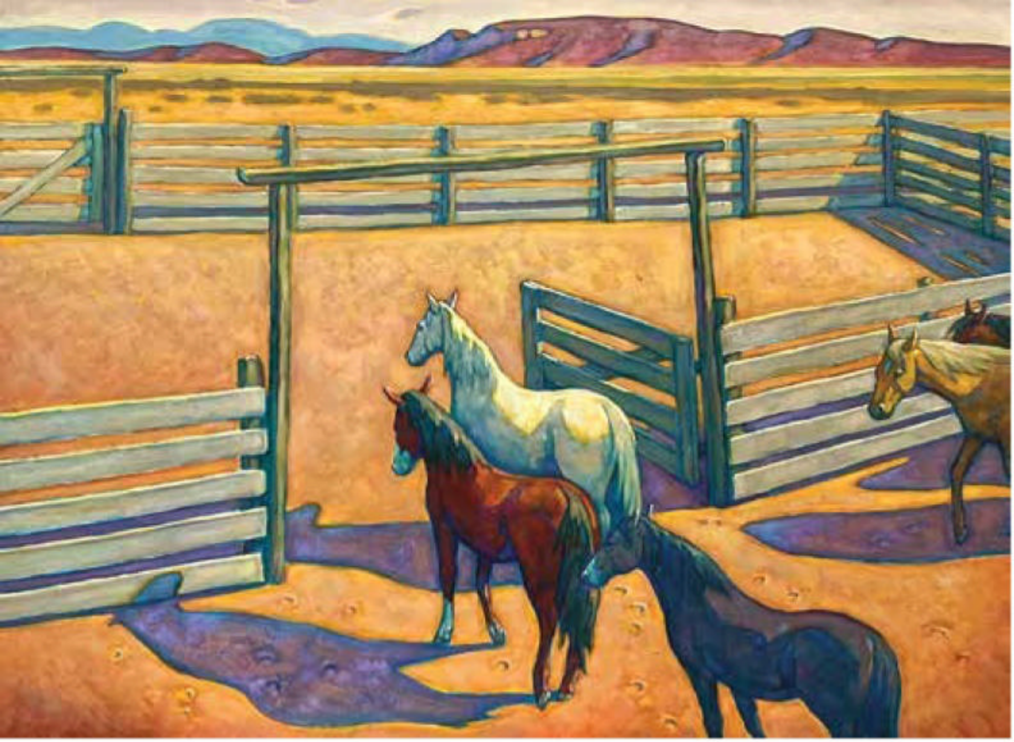
Going back to *Behind the Bucking Chutes*, Post mentions that a painting can originate from very simple observations. "For that one, it was all about the vignette of the scene. Behind the scenes at a rodeo can produce all kinds of scenes. Some guys are back there gearing up, others are psyching themselves up and some are praying. During the national anthem, many will take their hats off and hold it to



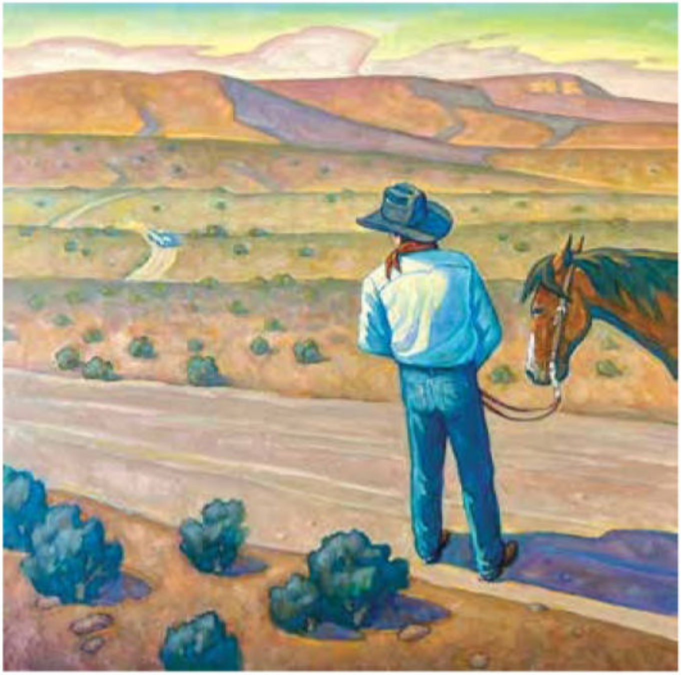
Top: *Six Mares,* oil, 15 x 30″

Right: *Blue Bandanas,* oil, 30 x 30″





Sortin' the Mares, oil, 30 x 40"



Waiting for Company, oil, 24 x 24"

their chest. The idea is to go in without any preconceived idea about what is there," he says. These observational details can be seen in works such as *Blue Bandanas*, *A Good End to the Day* and *Waiting for Company*, all of which include small details that might be missed by other artists or casual observers.

For some of Post's other new works, he focuses almost solely on horses, a classic subject for the artist, who has ridden horses for much of his life. In many of the paintings, the artist paints each horse in a unique color, which allows a colorful arrangement within the design of the painting. "In rodeo, they use almost all quarter horses, so I use them a lot. They have a certain build to them and people who rodeo or work on ranches will recognize them right away," he says. "As for color, I do a lot of different colors and that was planned. Years ago I made a decision that I didn't have to stay true to reality. So I've done brown and white and gray, but also purple. They can be whatever I need them to be."

Desert Bound will be on view at Maxwell Alexander Gallery through May 27.

For a direct link to the exhibiting gallery go to
www.westernartcollector.com

UPCOMING SHOW
Up to 30 works
May 13-June 9, 2023

Parsons Gallery of the West
122 D Kit Carson Road, Taos,
NM 87571, (575) 737-9200
www.parsonsart.com

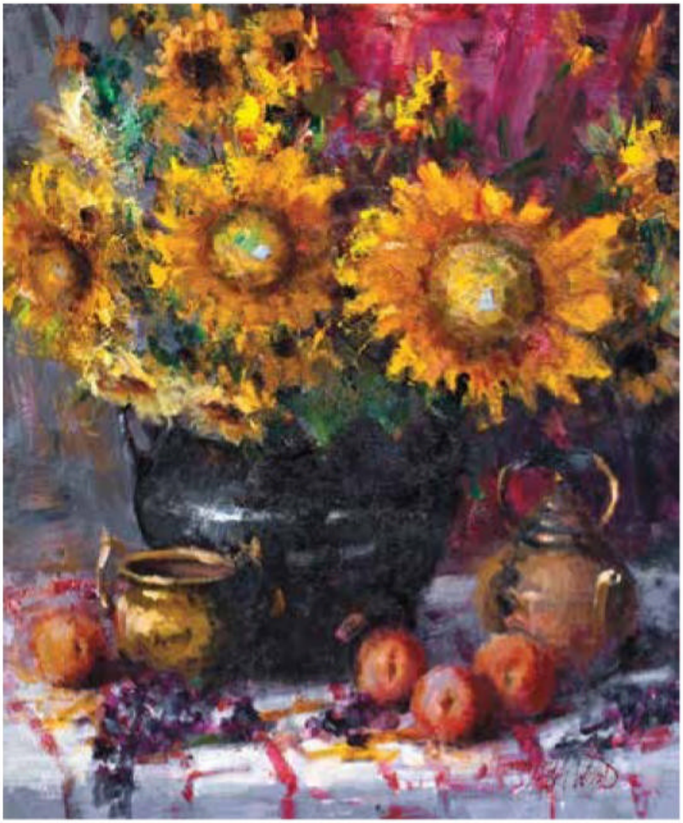
Looking West

Parsons Gallery of the West in Taos, New Mexico, is revved up for a very special show featuring around 30 masterful works of landscapes, still lifes and portraits. Seven talented artists showcase their Western-inspired creations, while some highlight the flavor of the Taos region. The show titled *Looking West* will include artists Melinda Littlejohn, Mary Dolph Wood, Drew Macias, Jim Keffer, Scott Yeager, Don Ward and Spike Ress.

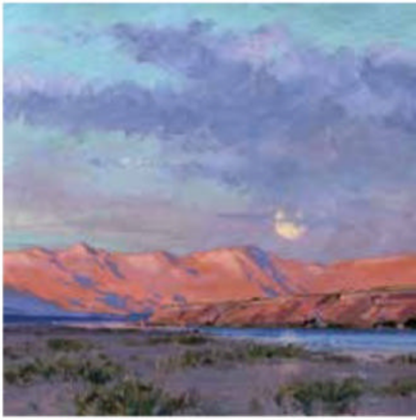
"Taos has historically been a place of inspiration, bringing many of the most influential and important Western artists to the area; these artists are no exception," says Anne Delling, Parson's assistant director.

For Drew Macias' figurative works, his dream is that the viewer "will see my paintings and imagine their own story of who this person was or what they are thinking," he says. "I think I will always strive and search for ways to tell a story through my art and I can't wait to see where it evolves. Every face has a story and especially with old cowboys, there are tales of the West baked into their skin."

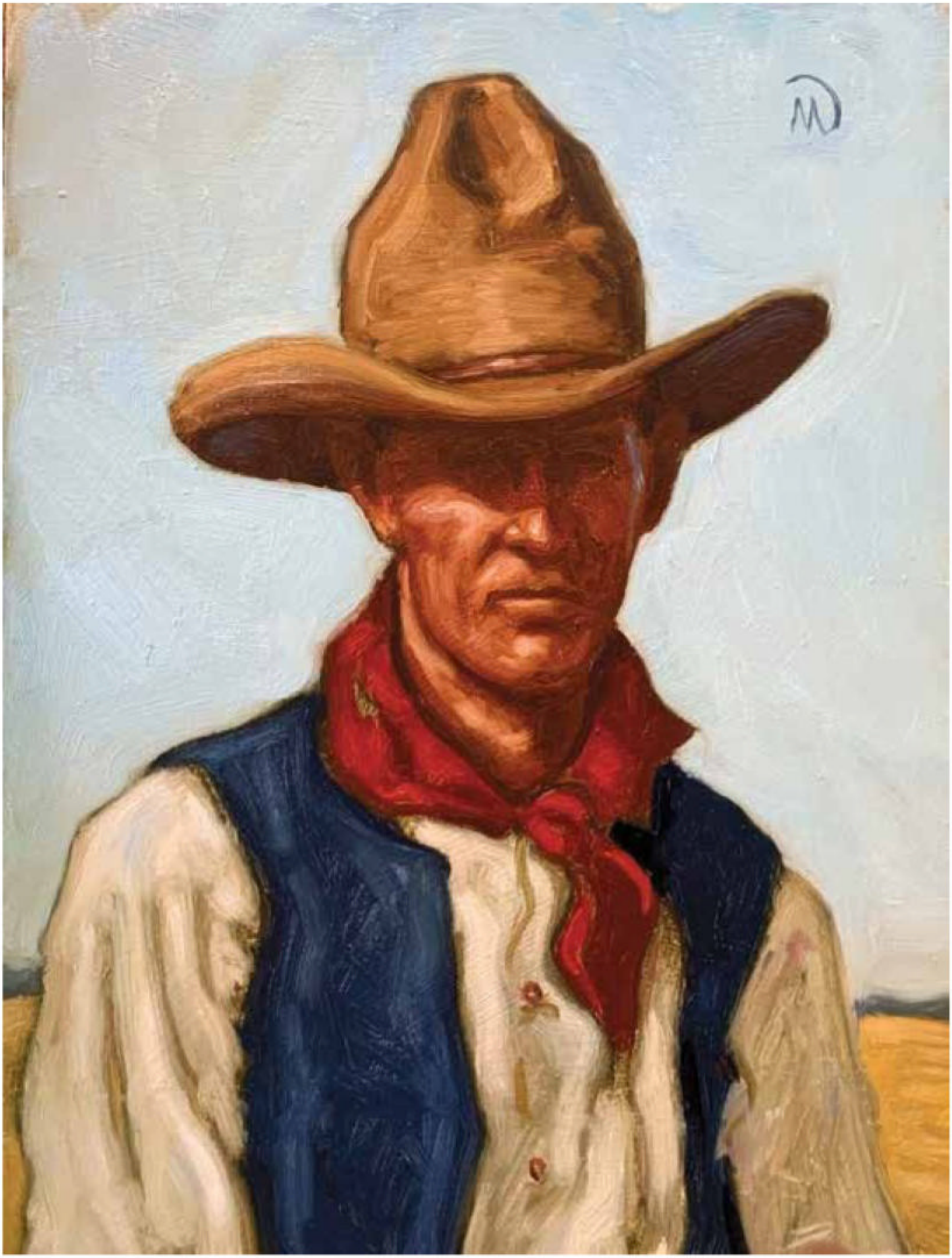
Mary Dolph Wood, living and working in Taos, contributes one of her brilliant floral still lifes to the show. "The elements that show up in my work are a passion for color and brushwork," she shares. "I want to portray a sense of movement in my still life, which seems an oxymoron, but I want to express the living essence as I always paint from life. Also, the dynamic of light as it falls across the still life that I am observing." For her piece *Grand Sunflowers*, Wood notes that she was inspired by one of her favorite artists, Nicolai Fechin (1881-1955), who, in turn, was heavily influenced by Taos culture. "I was at the Harwood Museum in Taos and on display was one of his masterful pieces with huge sunflowers," Wood explains. "I was wondering where I would find huge



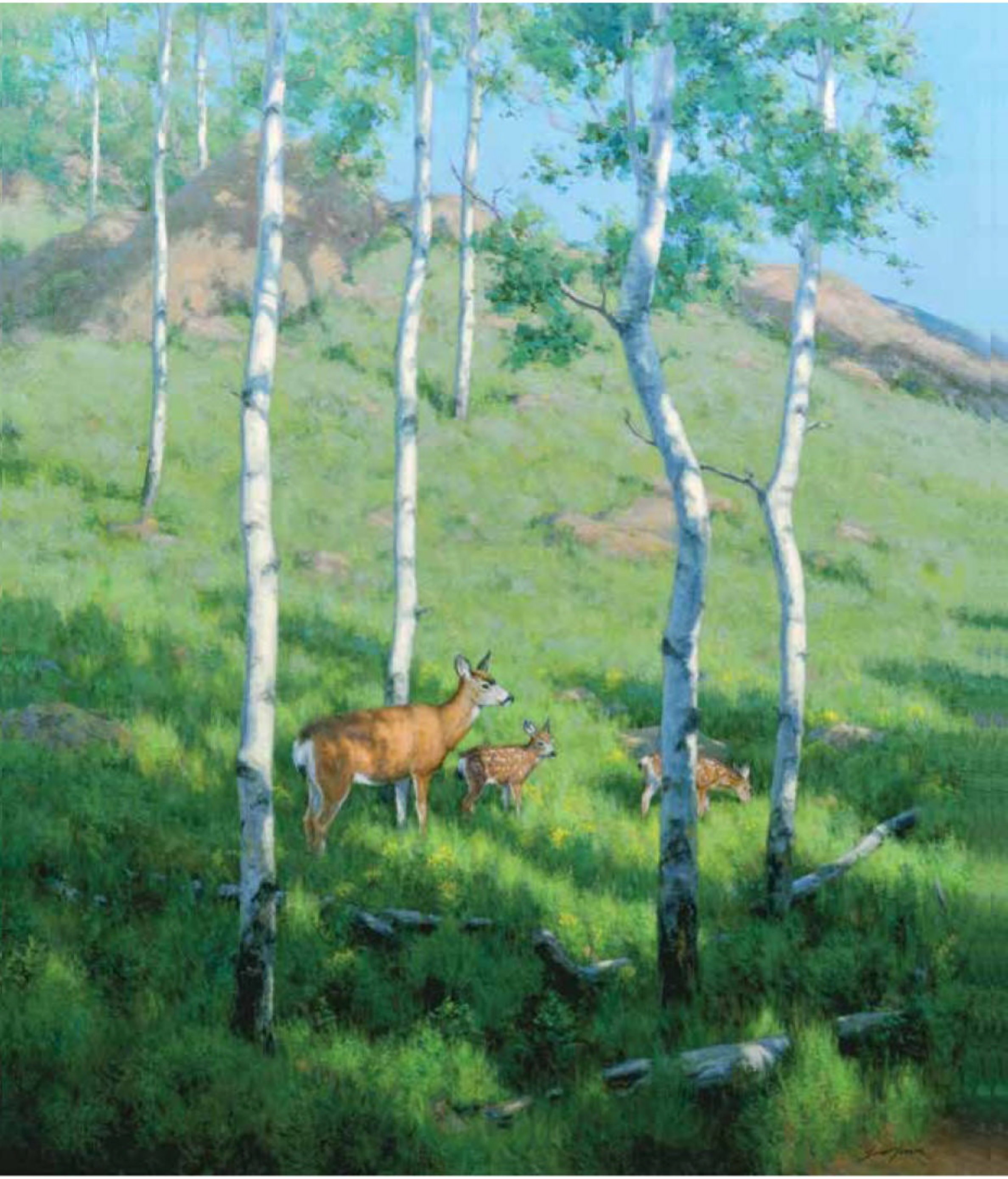
Mary Dolph Wood, *Grand Sunflowers*, oil on board, 30 x 25"



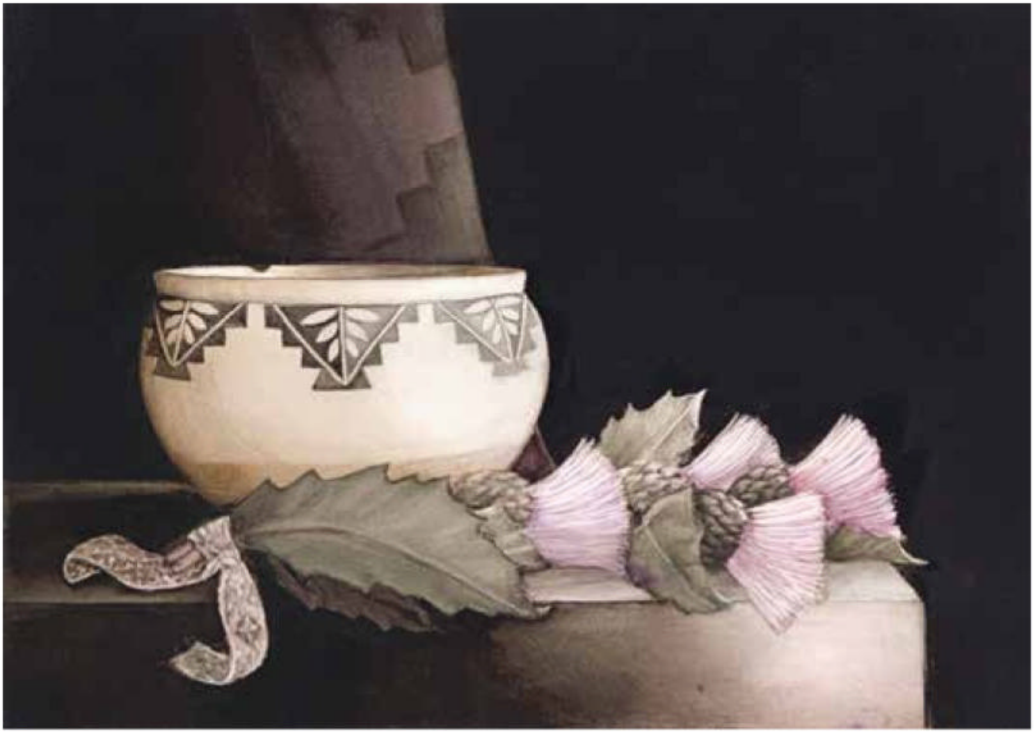
Spike Ress, *Sunset Moonrise*, oil, 16 x 16"



Drew Macias, *The Weight of the West*, oil on panel, 12 x 9"



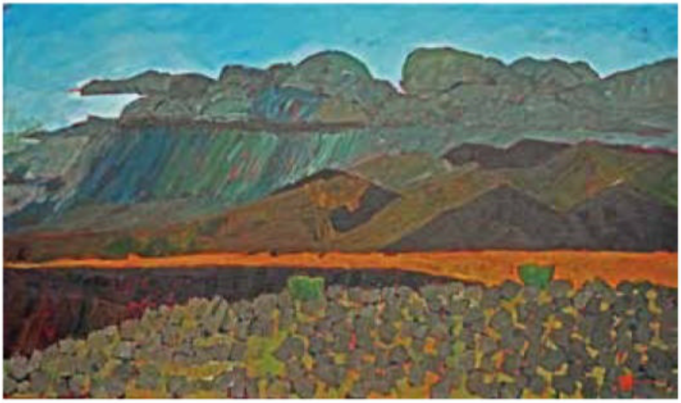
Scott Yeager, *Summer Sunshine*, oil on linen, 36 x 30"



Melinda Littlejohn, *Thistle and Lace*, oil, 5 x 7"

sunflowers, and then, at the farmer's market the next Saturday I found a woman selling Russian giant sunflowers. I was delighted. I purchased them and began to work on my piece."

Another Taos-based artist, Melinda Littlejohn, has strong family ties to the area and to the Taos art scene. She will showcase one of her powerful yet, peaceful pottery still life paintings titled *Thistle and Lace*. "Each piece of pottery I depict usually comes with an emotional attachment," she says. "My family has collected North American pueblo pottery since the late 1800s. I love painting the pots that I have inherited in a chiaroscuro style, with a desire to depict a calm, quiet moment, using light and shadow. I attempt to convey a sense of timeless beauty that I find in each vessel."



Jim Keffer, *Distant Storm*, acrylic on canvas, 20 x 34"

Show attendees will also see plenty of epic, Western landscape views painted distinctly in works like *Sunset Moonrise* by Spike Ress, *Distant Storm* by Jim Keffer and *Mountain View* by Don Ward. In Scott Yeager's oil painting *Summer Sunshine*—depicting a deer with fawns enjoying a beautiful summer day on a lush hillside—the artist plays with his common themes of "creating a visual diary of life that's going on around where I live and the places I spend time, including the landscape, the creatures and people that live there." He uses strong design, lighting and his knowledge of anatomy and habitat to create mood.

These impressive works and many more will hang at Parsons Gallery of the West through early June. An opening reception will open the show on May 13 from 5 to 7:30 p.m.

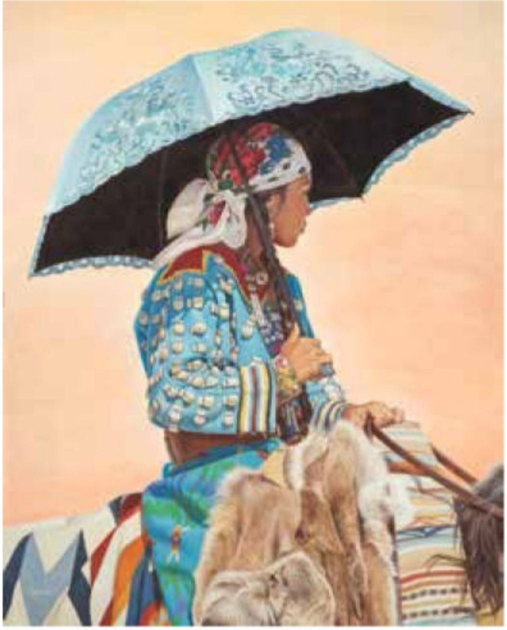
For a direct link to the exhibiting gallery go to

www.westernartcollector.com

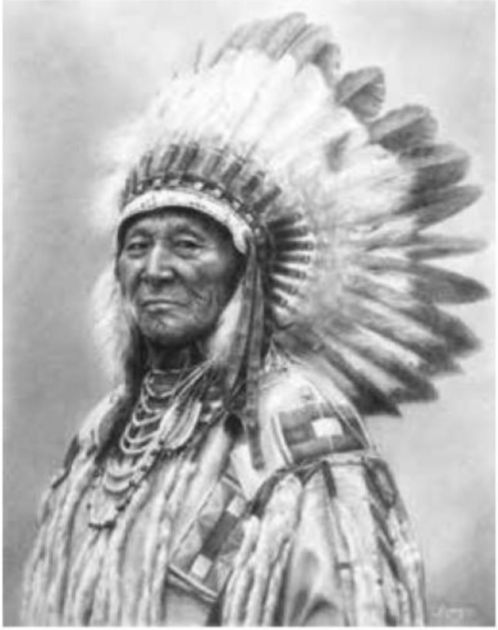
UPCOMING SHOW
Up to 100 works
May 6-20, 2023

Settlers West Galleries
6420 N. Campbell Avenue
Tucson, AZ 85718
(520) 299-2607
www.settlerswest.com

Strength and Hope



Ann Hanson, *Turquoise Parasol,* oil on panel, 30 x 24″



Stephanie Campos, *Plenty Coups,* charcoal, 13½ x 10″

As the heat begins to rush in, Settlers West Galleries will roll out its annual *Summer Show*, featuring some of the gallery's favorite artists alongside upcoming stars in the Western art world. The exhibition gives collectors the opportunity to close out the season in style before they flee to cooler climates during Arizona's famously hot summer.

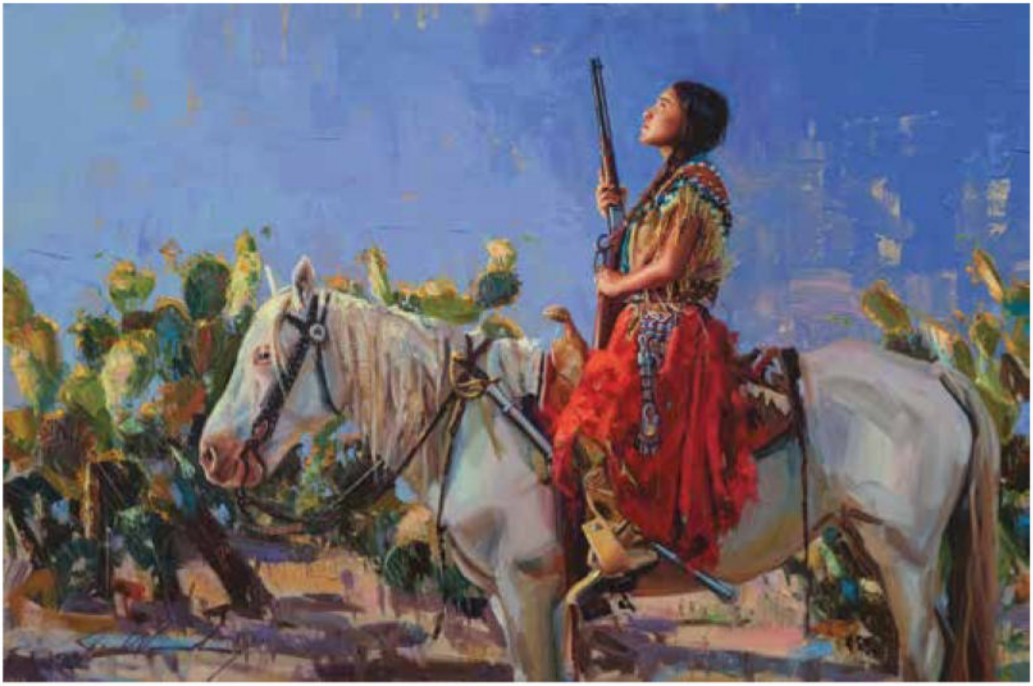
Fifty-two artists will be showing 100 new works during the *Summer Show*, which runs from May 6 to 20. Among them are major artists like Jeremy Winborg, Stephanie Campos, John Fawcett, Ann Hanson, D. Edward Kucera and Darcie Peet. While the exhibition displays a variety of subject matter emblematic of the West, many paintings focus specifically on Native American culture.

Campos' *Plenty Coups* is a charcoal portrait of Chief Plenty Coups of the Crow Nation. "Chief Plenty Coups was recognized for his visionary leadership and was considered the last traditional chief of the Crow Nation," she says. "When he was younger, he was a man of war and thought to have had between 50 to 100 feathers on his coup stick, each one representing an act of valor. In his later years he became a peacemaker and helped to bridge the gap between white settlers and his tribe."

Three Lakota horsemen drive forward in a flurry of dust in Fawcett's *The Chase*. He says, "My whole purpose for painting this watercolor was to show action and the powerful force of these Lakota braves on their horses, creating a leader and a depth in the composition with plenty of dirt and dust."

Winborg comments on his oil *Looking Up*, in which a young girl gazes toward the sky, sitting atop a white horse: "I love to paint both loose and realistic and, luckily, my painting style feeds both of those desires. The combination of thick brush and pallet knife work combined with the realism of the figure and horse make for an interesting juxtaposition."

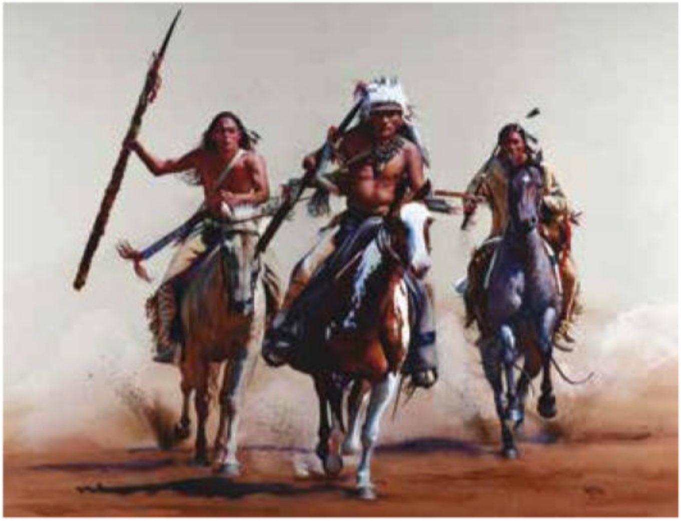
For the past two years, since the death of



Jeremy Winborg, *Looking Up,* oil, 20 x 30"

her husband, painting has served as a form of respite and therapy for Hanson. "When all has felt out of control in my life, that is one simple ritual I can turn to and control—somewhat," she says. "*Dreams of the Warrior's Return* is my tribute to women everywhere who are in any stage of mourning or grief. This young woman has hope, mixed with anxiety, on her face. She has no promise that her beloved will return from the hunt or battle. Life at that time, just as now had so few guarantees, but she is still anticipating with hope for the best." Another piece by Hanson is *Turquoise Parasol*, depicting a woman on horseback with clothing that complements her parasol.

Peet's *Baboquivari Haze and Desert Bluebells* is an ode to the Sonoran Desert of Tucson, Arizona. While out exploring the Arizona-Sonora Desert Museum in search of the colors of spring, the artist found herself on a high point looking down and out over the flat plains of the Avra and Altar valleys. "What contrast there was between the softly muted, distant elements of the land that seemed to stretch on forever and the more vivid foreground, desert hillside scattered with a potpourri of desert plants," Peet reflects.



John Fawcett, *The Chase,* watercolor, 19 x 24"

An opening preview begins on May 6 at 10 a.m., followed by a festive reception at 5:30 p.m., and finishing with a set-price purchase draw at 7 p.m.

For a direct link to the exhibiting gallery go to
www.westernartcollector.com

UPCOMING SHOW
Up to 12 works
May 12-June 8

Coeur d'Alene Galleries
213 E. Sherman Avenue, Coeur d'Alene, ID 83814, (208) 667-7732
www.cdagalleries.com

JESSICA BRYANT

More than Meets the Eye

Jessica Bryant took up watercolors in an act of self-preservation. During a two-year stint in Palo Alto, California, for her husband's career, she found herself as a stay-at-home mom with two young children and feeling increasingly isolated.

She decided to take a painting workshop. The problem? The only class time constraints allowed her to attend, was watercolor—her most despised medium when she was younger.

"I found myself in a really challenging phase of life and felt desperate for anything that felt like my own and I could escape into," says Bryant. "Even though I didn't like it I was going to do it anyway—out of defiance."

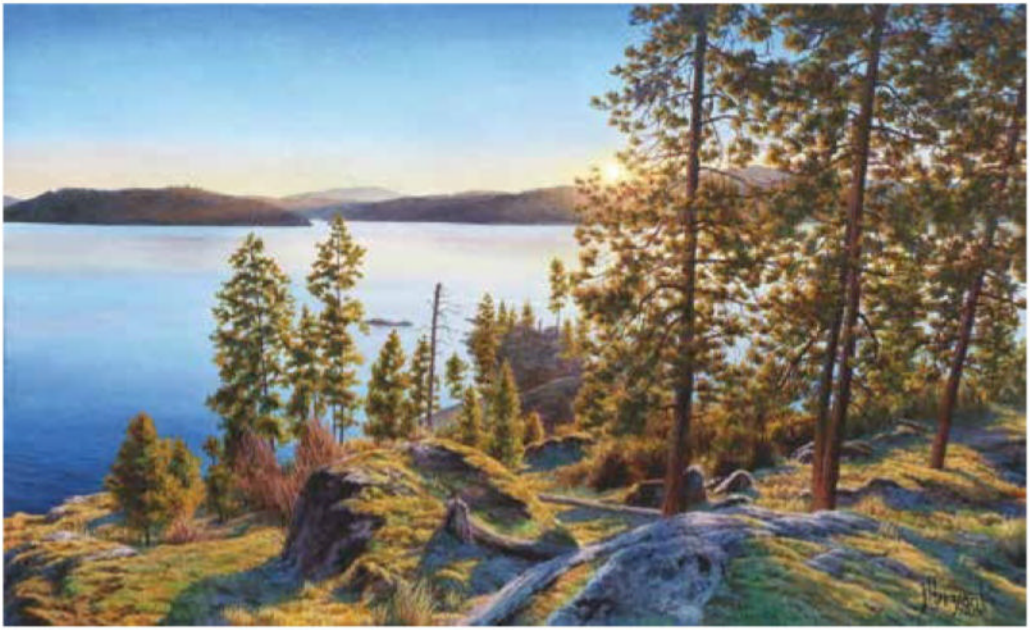
It turned out to be an immediate love. "It came into my life at the right time. It was my one thing just for myself," she says. "Watercolor kind of saved me from the abyss of self or loss of self."

It also turned out to be the perfect medium for Bryant, who never turns down a challenge. As a person who "likes to be good at everything" she poured herself into what she found to be a profoundly intellectual and challenging medium—just the outlet she was looking for to occupy and engage her active mind.

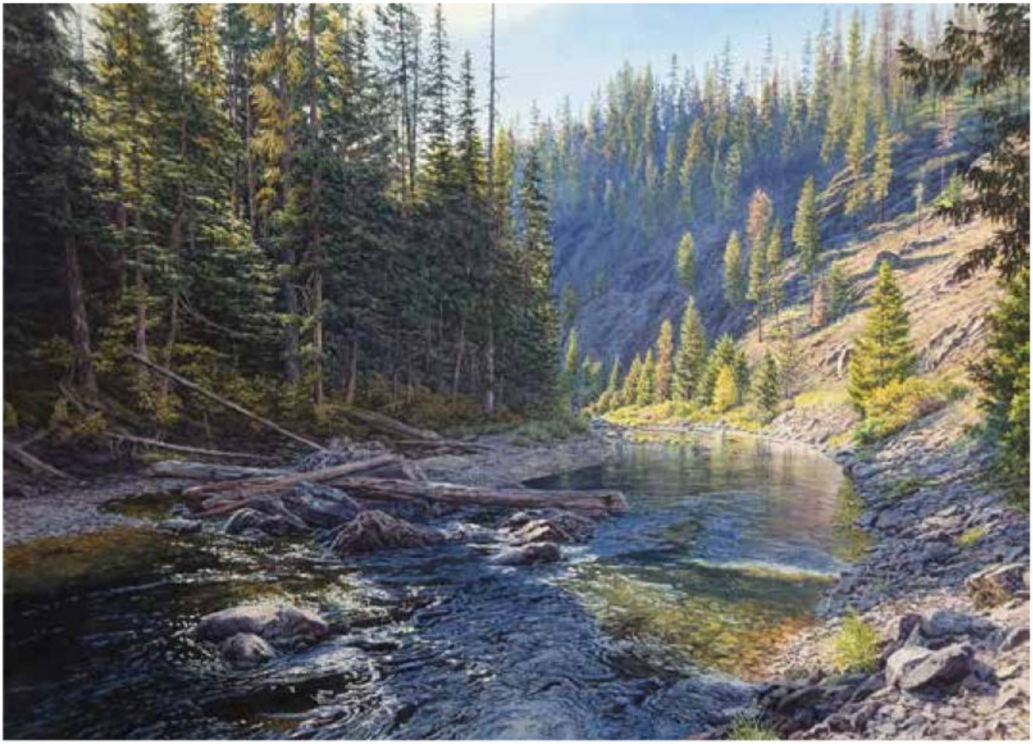
Among Bryant's endless topics of inquiry is why she paints what she paints and how she paints it. At first she wasn't confident that all the depth and consideration that goes into her pieces would be conveyed through realistically portrayed landscapes or reflect the totality of her experience in relation to the place and the work. She has since come to realize that all of her interests, knowledge and experiences do intersect in her work.

"I felt it personally but I didn't see a correlation," she says. "What I realize now is my love of all the things and the context that I like to understand—human history, ecology, ecosystems—all of those pieces are part of my connection to place and the realization of its value to me and others."

For instance, realistically or accurately depicting a specific place is almost a way of honoring that place and the people who know it, and a way for people who don't to connect with it more deeply.



Sunset Over Corbin Point, Lake Coeur d'Alene, watercolor, 10 x 16½"



St. Joe River Near Tumbledown Creek, watercolor, 14½ x 20"

"If I'm going to paint an actual ridgeline, I better do it right because people who know that place will know if I don't," she says. "By having a high level of faithfulness to the reality of a place, it allows me to share the truth of the experience of a place in a way that other people can relate to."

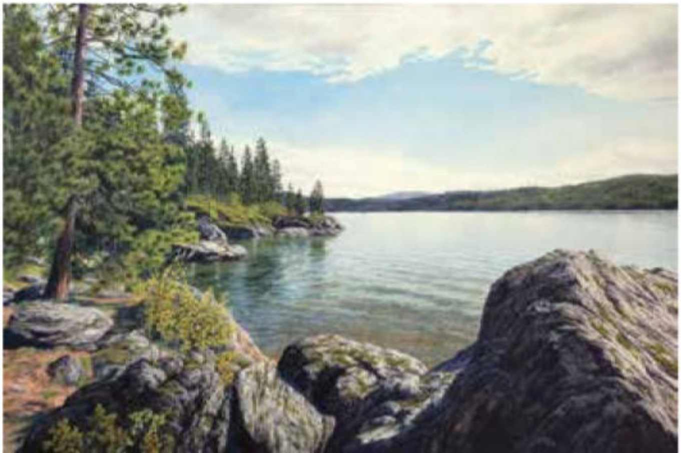
All cylinders need to be firing for Bryant to decide to paint a scene. The composition has to be compelling enough, as does her experience of being there. All of the pieces came together for *St. Joe River Near Tumbledown Creek*, a beloved local river. It was a magical late fall day from the get-go—from the weather to the light and the fact that she had the picturesque spot all to herself to photograph it.

"As the lighted shifted through, it hit the trees just right," she recalls. "It created a whole different set of dramatic compositional possibilities, masses of different values and abstract patterns and interjecting bands of light."

Bryant's relationship to the natural world runs deep. She has completed eight residencies for the National Park Service among other similar conservation-driven posts. All of the landscapes in *Chasing Currents: Landscapes of North Idaho*, which opens with an artist reception on May 12 from 5 to 8 p.m., are within the Lake Coeur d'Alene watershed.

"Art can remind us that we all have a visceral attachment to these places, that they are important, that we value them and the opportunity to enjoy them or, if not, just knowing that they're there."

For a direct link to the exhibiting gallery go to
www.westernartcollector.com



Tubbs Hill, West Side Afternoon, watercolor, 19½ x 29"

UPCOMING SHOW
Up to 30 works
May 26-June 8, 2023
Meyer Gallery
225 Canyon Road, #14
Santa Fe, NM 87501
(505) 983-1434
www.meyergalleries.com

SHOW LOCATION: SANTA FE, NM

BRAD PRICE

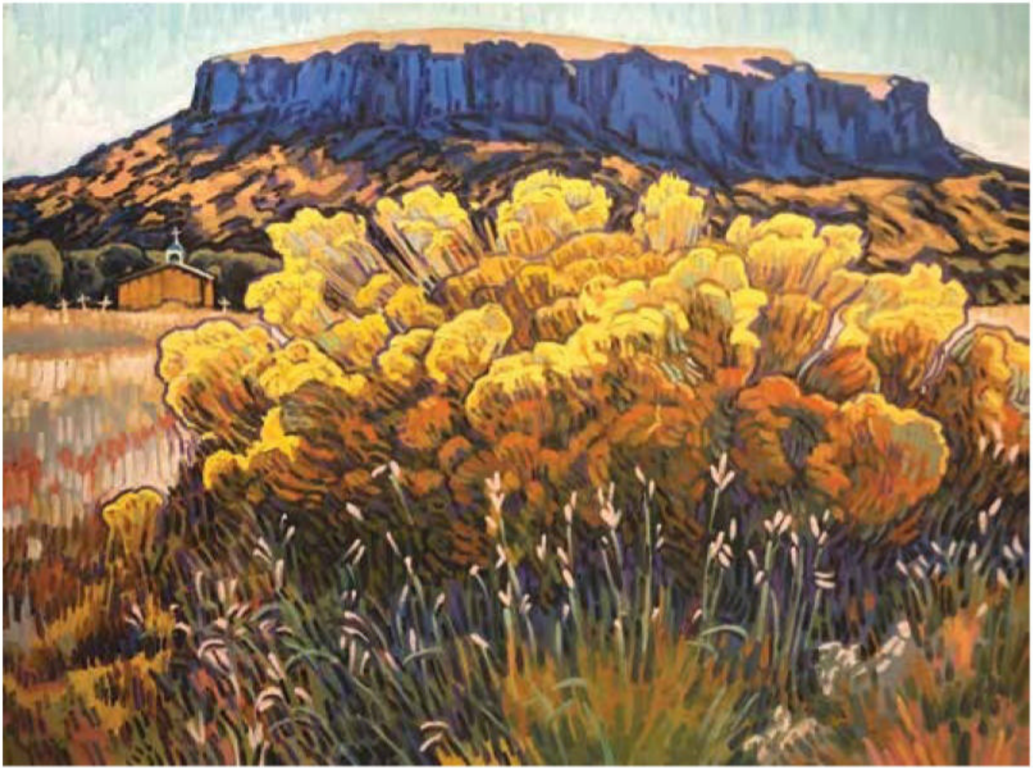
Braking for Beauty

Artist Brad Price returns to Meyer Gallery in Santa Fe for yet another thrilling series of paintings that depict the landscape of Northern New Mexico. While Price's November show with Meyer Gallery focused on the theme of New Mexico back roads, the new solo show, *Braking for Beauty*, opening May 26, will highlight similar views but with an emphasis on the artist's love of seeking out the perfect landscape scene from the drivers seat.

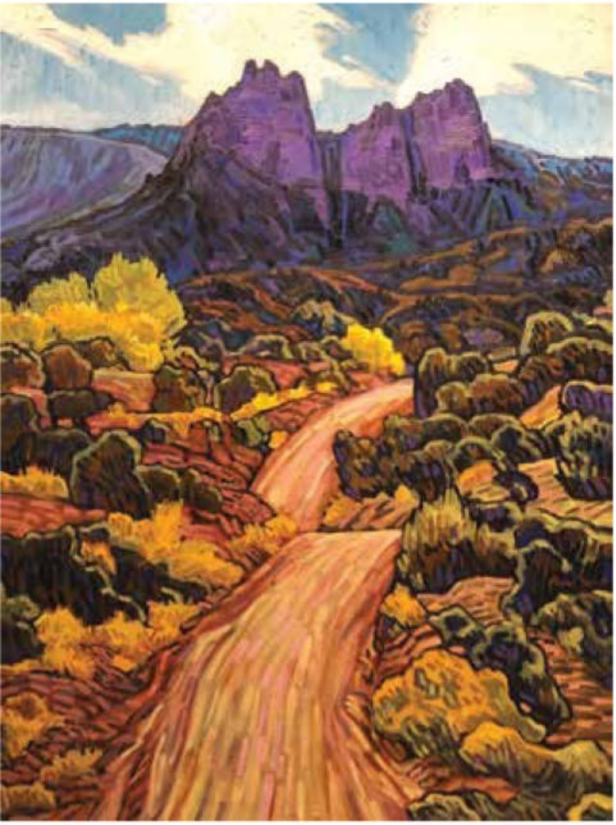
"I've often thought I should have a bumper sticker on my car warning people, 'I brake for beautiful landscapes,'" the artist explains. "When I see something I like, I brake immediately so I can get a photo of it." Price lives and works in Oklahoma, but his deep fascination with the New Mexico landscape has him visiting for photo tours that last days where he pulls over almost every mile to take pictures for reference.

"A friend sent me an email a few years back that said, 'I can't believe you make nothing look good!'" Price recalls. "What she meant by this is I paint the things people overlook. I mainly paint chamisa because they're abstract, intricate and gorgeous—so maybe my bumper sticker should say, 'I break for bushes.'"

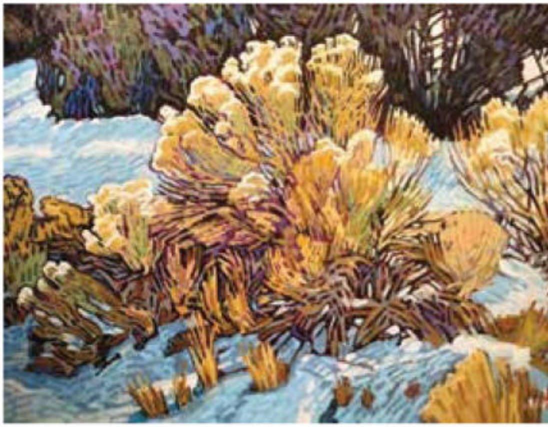
This is illustrated in show pieces like *Winter Chamisa*, depicting a collection of chamisa



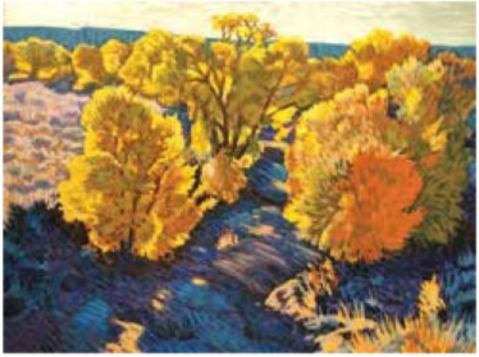
Black Mesa Cottonwoods, oil on canvas, 30 x 40"



El Castillo, oil on canvas, 40 x 30"



Winter Chamisa, oil on canvas, 30 x 40"



Cottonwood Arroyo, oil on canvas, 30 x 40"

among a snowy landscape. Price says, "It's just a bush! But if I see a chamisa like this, I do a whole photo shoot and will go back to it several times to capture it in different light. I'll often do a series of paintings of the same view, but each painting is at a slightly different perspective and at different times of day."

Price will have two paintings in the show that feature the same mountain that he's personally named El Castillo, because, "I couldn't find an official name," he shares. The piece pictured here is aptly titled *El Castillo* and is Spanish for 'the castle.' This painting in particular is a special one—the artist has spent years trying to find the location that he originally saw in a painting by another artist. "The artist passed away so I couldn't ask him," Price says, "but I finally found it off a dirt road in the middle of nowhere, on the high road to Taos."

Also important to Price's work is the style in which he paints. "I call my work 'colorism' because I use color to really amp up the experience for people," he says. "I put conflicting colors next to each other so they vibrate." Price also uses small, distinct brush strokes to show growth patterns or movement in bushes, trees and clouds. "I'm attracted to the natural world and the style I work in really marries itself to the landscape," says Price.

In the piece *Cottonwood Arroyo*, viewers can see these directional brush strokes in the brightly colored trees, emphasizing the uniqueness of each tree and eloquently showcasing their movement with the wind. The landscape is depicted in vibrant blues and purples, with a smattering of yellow where more foliage is found.

Meyer Gallery owner John Manzari describes Price's work perfectly in stating, "[His] oil paintings are a masterful exploration of light, color and emotion… Through his use of bold complementary colors, strong directional lines and nuanced brushwork, Price creates immersive and emotive worlds that draw the viewer in and invite contemplation."

The show of 30 new paintings will hang at Meyer Gallery through June 8.

For a direct link to the exhibiting gallery go to
www.westernartcollector.com

UPCOMING SHOW
Up to 15 works
May 26-June 10, 2023
Blue Rain Gallery
544 S. Guadalupe Street
Santa Fe, NM 87501
(505) 954-9902
www.blueraingallery.com

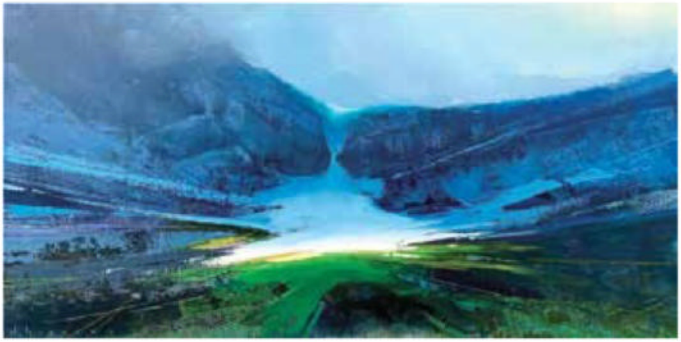
MATTHEW SIEVERS

Bold Marks

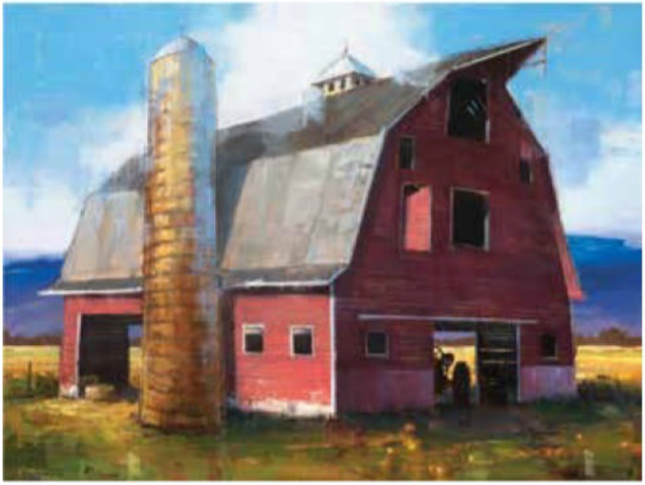
The exhibition of new paintings by Matthew Sievers at Santa Fe's Blue Rain Gallery is titled *Bold Marks*—and bold they are.

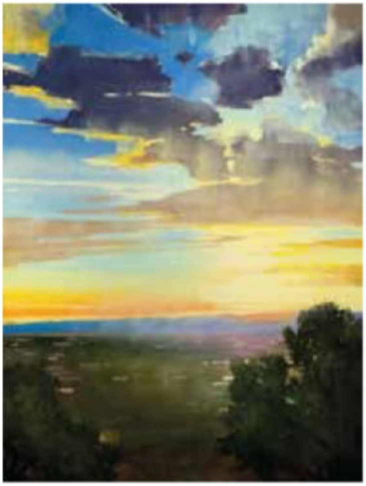
He was encouraged by his father, Gregory Sievers, who is a painter, to find his own voice, a voice with which he now speaks with confidence. Manipulating the qualities of oil paint and the mysteries it has revealed to painters over centuries, he makes paintings that emanate light in the way we see it—detail lost in intense light and circles of lens flare that appear through a camera lens.

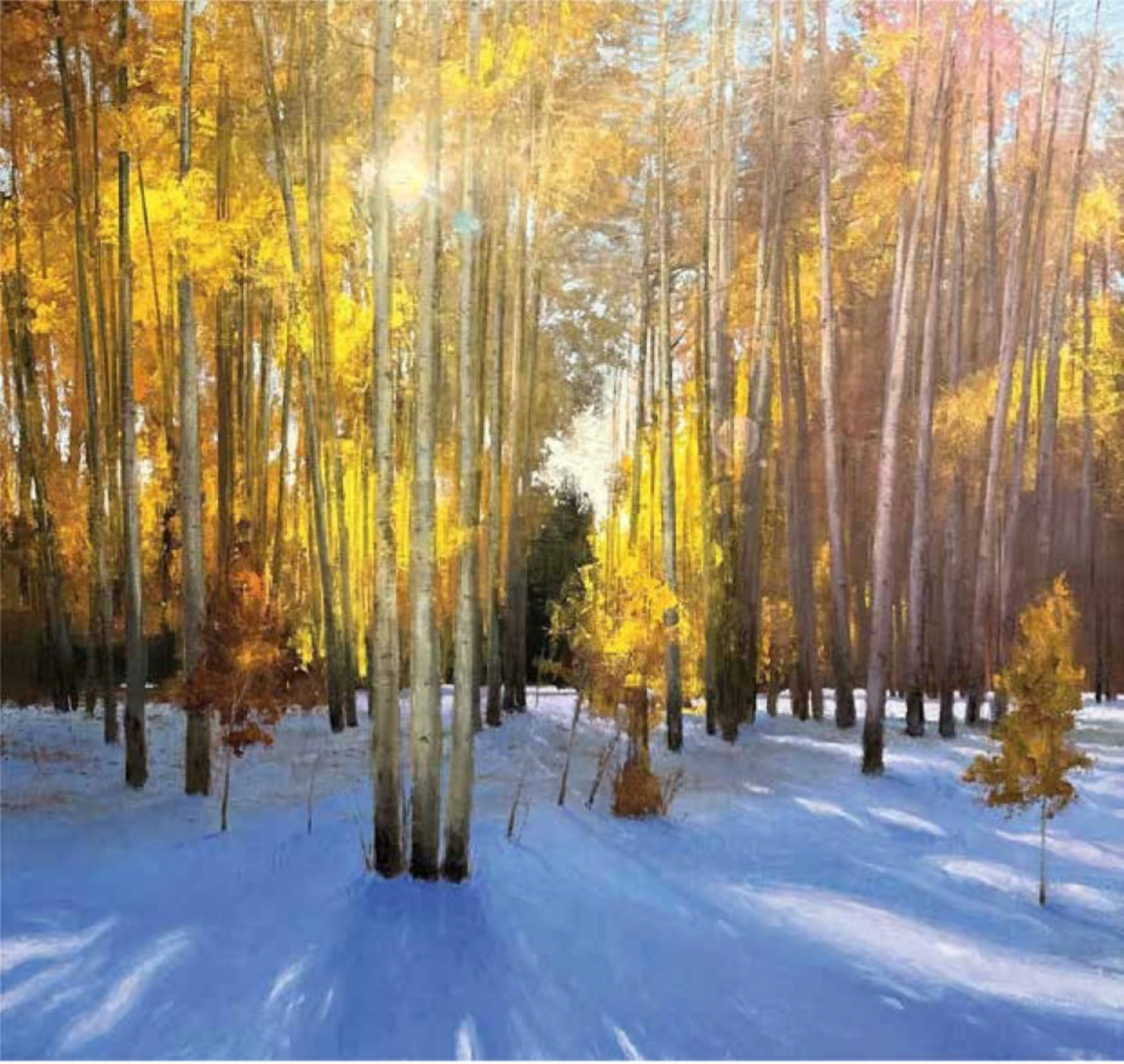
In *Aspen Shadows*, the lens flare leads the eye to the painting's vanishing point beyond the distant dark pines. Paint is applied thinly as in the upper right to suggest mist and builds up to the thick paint of the representation of the sun itself. What we see as soft edges are, looking more closely, geometric juxtapositions of color.


Sunlight Glacier, oil on panel, 48 x 84"

Colors change in our experience of the paintings by his using a variety of implements to apply the paint and to manipulate it once it's laid down. A passage of color of the same value changes when he roughens a section and it reflects light differently. In *Aspen Shadows*, tree trunks are revealed by his having scraped away the surface layer of yellow leaves to reveal the darker tones beneath. The process in the wrong hands, however, can be muddy. Sievers finds the blurred edges "give the piece more of a sense of memory."


Grandpa's Place, oil on panel, 36 x 48"


Santa Fe, oil on panel, 48 x 36"



Aspen Shadows, oil on panel, 60 x 60"

His application of paint affects the way we see the painting in different lighting conditions as well. He paints more for the lighting in a home rather than in a gallery. The Old Masters painted "lean to fat," lean paint having been thinned and fat paint containing more oil. The technique can be seen in *Aspen Shadows* with the contrast between the misty areas and the bright sun. In the lower lighting conditions of a home, the areas of fat paint will pop out.

When painting landscapes, artists introduce atmosphere to convey depth—the foreground more intense and detailed and the middle ground and distance slowly becoming less detailed with less contrast. In his 4-by-7-foot painting *Sunlight Glacier*, the storm has past and has "washed the air clean" he explains. There is no "atmosphere." With the cool mountains and the warm light, "the sun is the victor, a ray of hope," he adds.

"Light is definitely my main muse," he explains. "But pushing contrast is my art language. It creates so much emotion to have a peaceful setting rendered with turbulent application. Thick to thin, transparent to opaque, soft to scratchy, flat to textured. Could it be any more fun to create art?"

Bold Marks opens May 26 and continues through June 10.

For a direct link to the exhibiting gallery go to

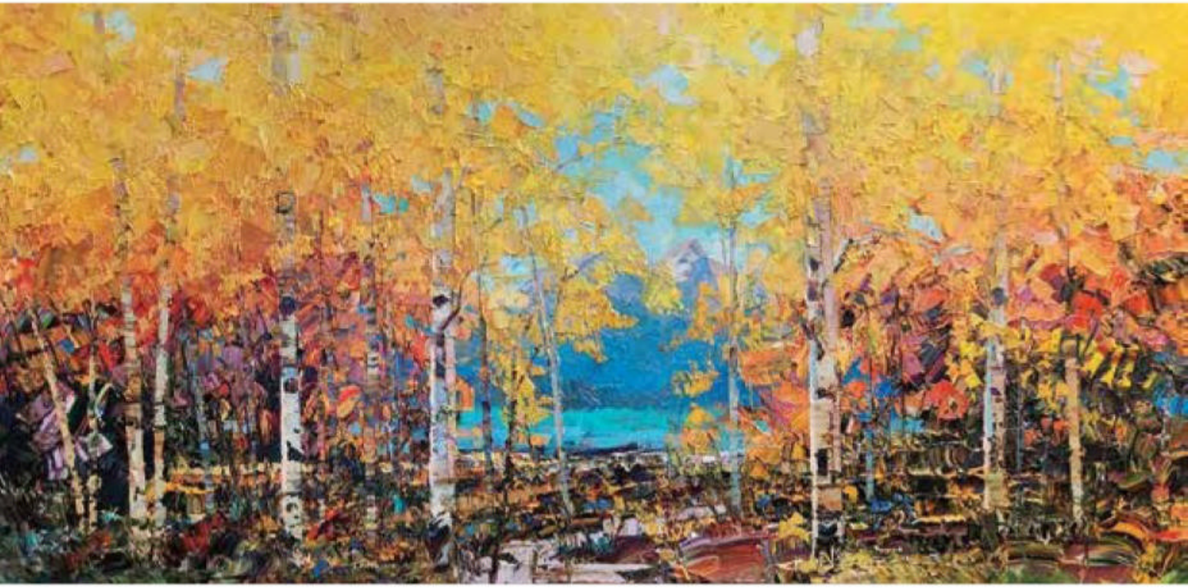
www.westernartcollector.com

UPCOMING SHOW
Up to 12 works
May 1-31, 2023
Montana Trails Gallery
7 W. Main Street, Bozeman,
MT 59718, (406) 586-2166
www.montanatrails.com

SHOW LOCATION: BOZEMAN, MT

TROY COLLINS

Textured Paint



Paths of Promise, oil on canvas, 24 x 48"

Troy Collins paints "wet on wet," squirting oil pigment from a caulking gun onto his canvas, sometimes picking it up off his palette with his hands and applying it directly, then moving it around with his palette knife. The result, which he has only a few days to accomplish before the paint dries, is a scene of great vitality. Lights and darks play against one another in his forest scenes and light reflects off the richly textured surface of the paintings, adding further to their vibrancy.

He returns often to scenes of aspen trees, each of which he describes as having its own personality. He eagerly responds to the infinite variety of the divinely inspired landscapes of the mountain West.

In *Paths of Promise*, a 2-by-4-foot canvas, the bright yellow leaves of fall aspens contrast with the distant blue lake and mountain seen from a path in the woods. Like his friend and mentor, Robert Moore, Collins applies myriad colors in the foliage and in his construction of the tree trunks—revealing themselves up close yet melding in our eyes as an impressionistic representation of the forest.

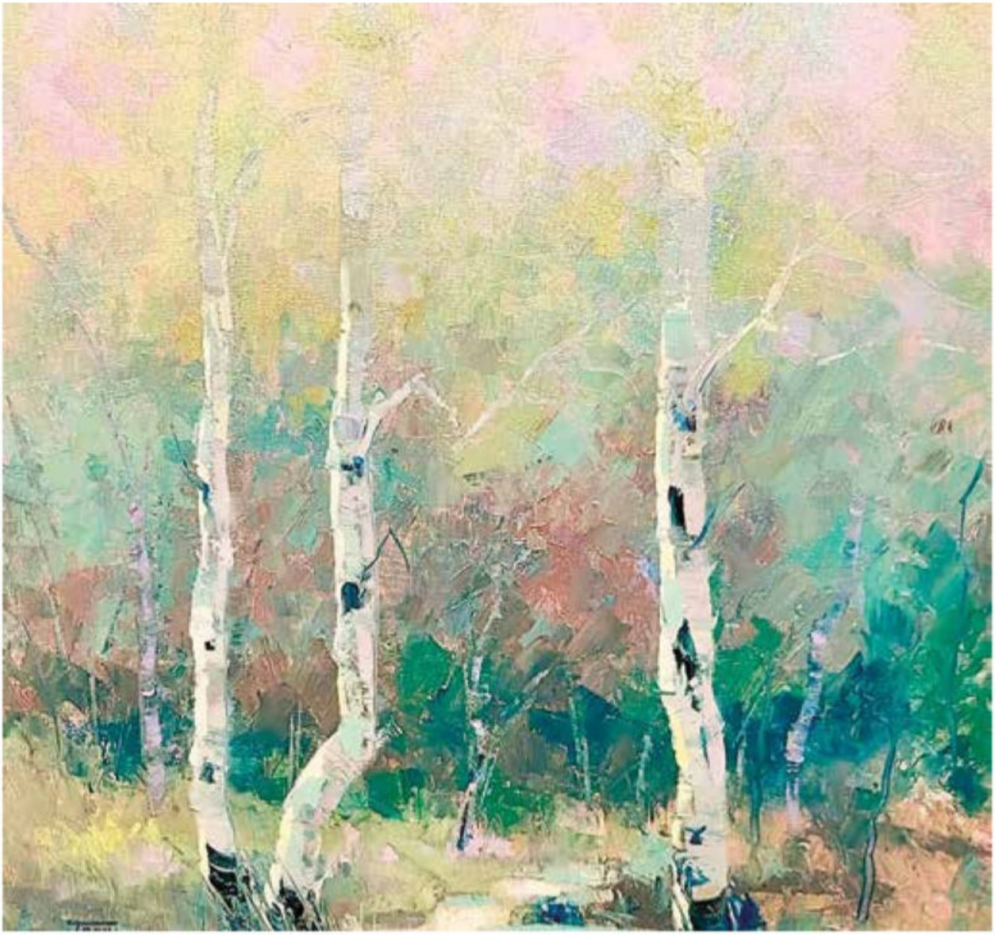
Returning to record *Spring Aspen*, his palette changes from the riotous color of fall to the subtle colors of reemerging life. The pinks and yellows of the misty light recede into the dark greens and blues of the depth of the forest.

Just as each aspen expresses its own personality while growing up out of a huge communal root system, viewers of Collins' paintings respond in their own way, encouraged by the artist "to experience a flood of powerful emotions, to feel the energy that flows through me as I put brush to canvas."

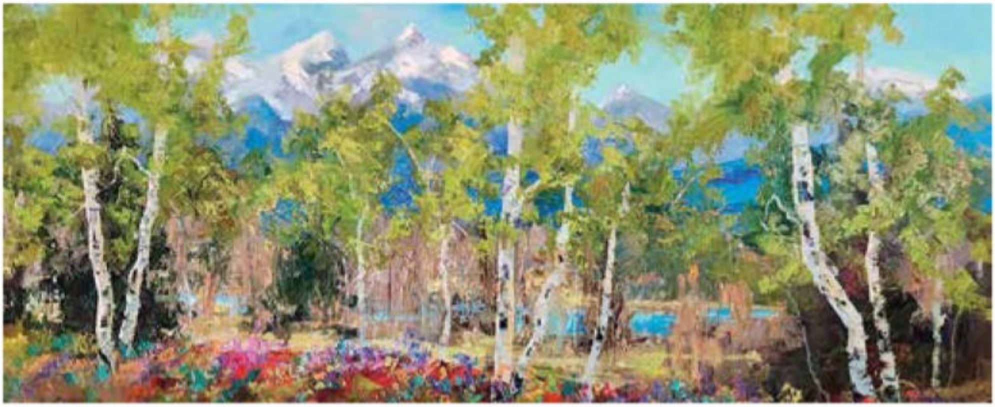
His paintings have resonated with the *Jackson Hole Fall Arts Festival*, which named him featured artist in 2022 and have been shown in the Montana and California state capitols, the Pentagon, the United States Capitol and in U.S. embassies.

His most recent work will be shown in the exhibition *The Journey* at Montana Trails Gallery in Bozeman, May 1 through 31.

For a direct link to the exhibiting gallery go to
www.westernartcollector.com



Spring Aspen, oil on canvas, 24 x 24"



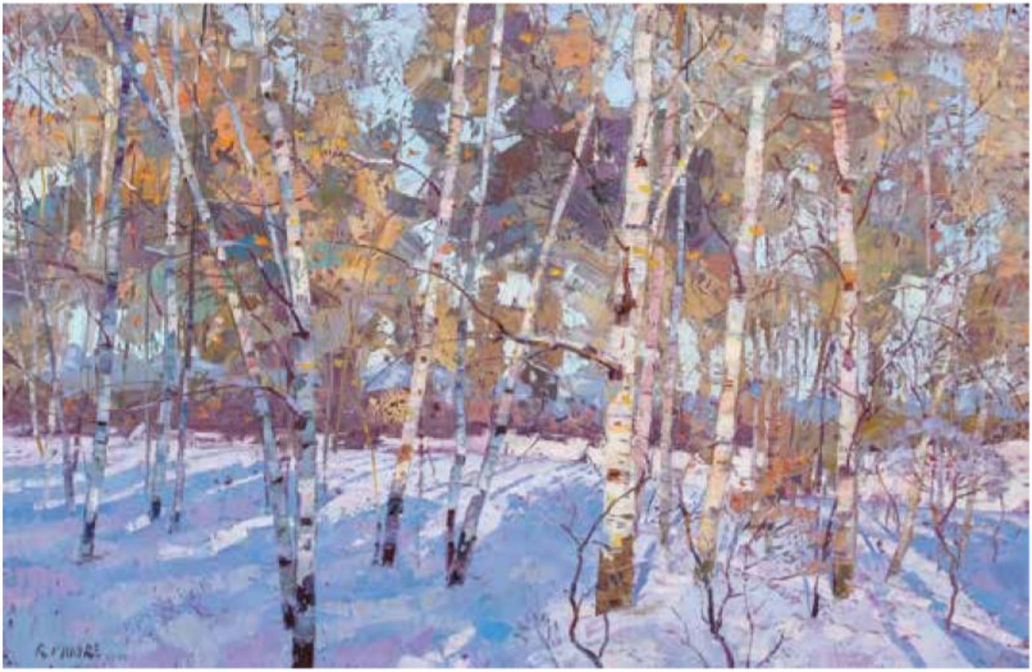
Under the Big Sky, oil on canvas, 26 x 60"

UPCOMING SHOW
Up to 20 works
May 18-June 8, 2023

Broadmoor Galleries
1 Lake Circle
Colorado Springs, CO 80906
(719) 577-5744
www.broadmoorgalleries.com

A Family Affair

By Erin E. Rand

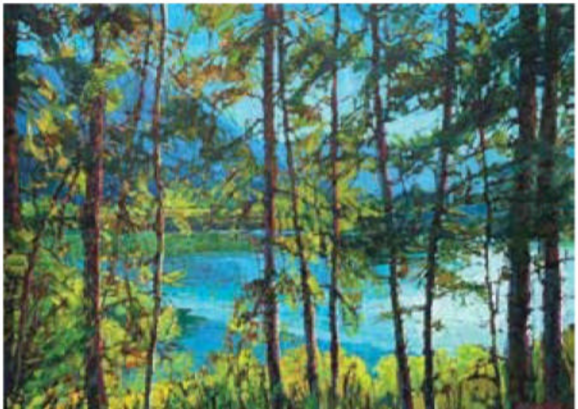


Robert Moore, *Let the Light Shine,* oil, 40 x 60″

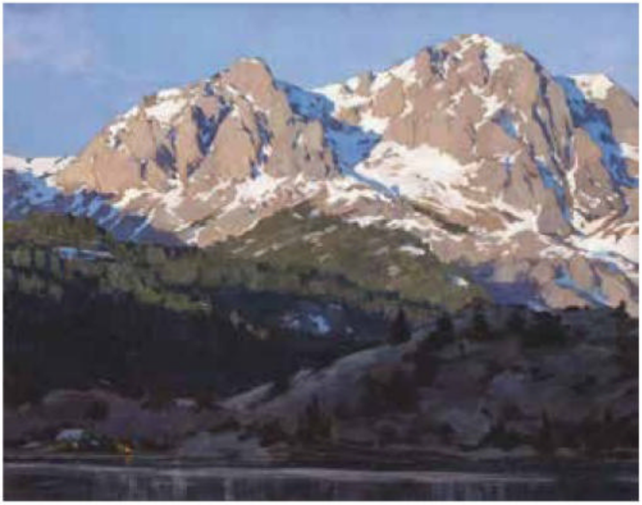
When it comes to artistic talent, Anna and Robbie Moore didn't fall far from the tree. Together with their father, Robert Moore, they will show more than 40 pieces together at Broadmoor Galleries in an exhibition titled *A Family Affair*.

"Following in the family trade, Anna and Robbie are discovering their voices while employing the concepts and techniques learned from their father," says Jamie Oberloh, gallery co-director. "Each artist has a distinct style working with impasto and color harmony."

As a full-time painter for the last 35 years, Robert has been eager to share his love of art and nature with his children.



Anna Moore, *A Day Like This,* oil, 36 x 48″



Robbie Moore, *From the Shadows,* oil, 24 x 30"

"From their childhood, Anna and Robbie spent time in a backpack going with me to paint in the mountains or down by the river," he says.

In Robert's painting *Let the Light Shine*, winter sunlight reflects off the snow to illuminate the trunks of aspen trees. "The wintery masses where the foliage would be is a great place to experiment with color progressions and neutral harmonies," he says.

After a childhood filled with art and nature, Anna attended Utah State University and received her BFA. She now lives in Missoula, Montana, where she photographed the references for her painting *A Day Like This*. It was a sunny, late-summer day that filled her with a "squeal-worthy joy," she says.

"I worked three years at an outdoor camp, and I think many people can relate to the feeling of full immersion in a summer day, when time loses its grip," she says. "I hope *A Day Like This* evokes similar feelings and memories in viewers."

Robbie is the fifth of the six Moore children, and says he was always doing something to get his family's attention. "I now pair that same chaotic energy with the principles of art and design to capture the attention of my viewer," he says.

In his painting *From the Shadows*, a snowy mountain casts its shadow over a lake. On the shoreline, light emanates from the window of a small cabin. "I wanted *From the Shadows* to bring a sense of contentment to the viewer," he says. "It is the moment you look up at a sunlit mountain and see it as a snapshot of the day that has just passed. A beautiful sunny day that was well lived."

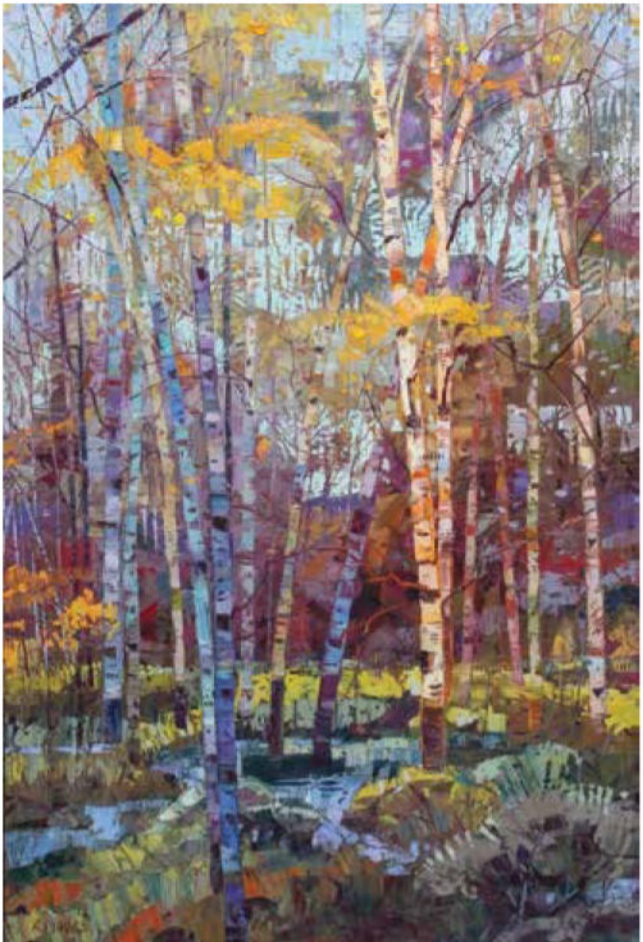
To get ready for a family show like this one, the Moores send texts back and forth filled with shots of their works in progress and exchange encouragement and critiques.

"To show art with my family is to combine the love of seeing them with the satisfaction of presenting finished paintings and knowing they are experiencing that, too," Anna says.

"Preparing for a family show is such a thrill," Robbie says. "Once the show finally comes around, each of us celebrate because we have all contributed to every piece."

A Family Affair opens on May 18 with a reception from 4 to 8 p.m. and will remain on view through June 8.

For a direct link to the exhibiting gallery go to
www.westernartcollector.com



Robert Moore, *Your Welcome,* 60 x 40"

UPCOMING SHOW
Up to 20 works
May 12-31, 2023
Sorrel Sky Gallery
828 Main Avenue
Durango, CO 81301
(970) 247-3555
www.sorrelsky.com

BRYCE PETTIT AND ELSA SROKA

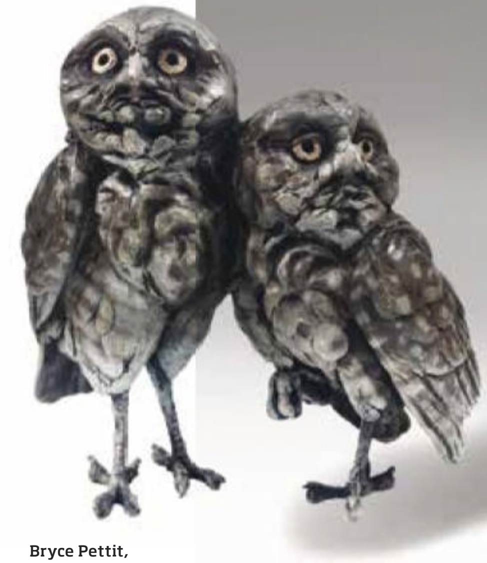
Anticipation

By Erin E. Rand

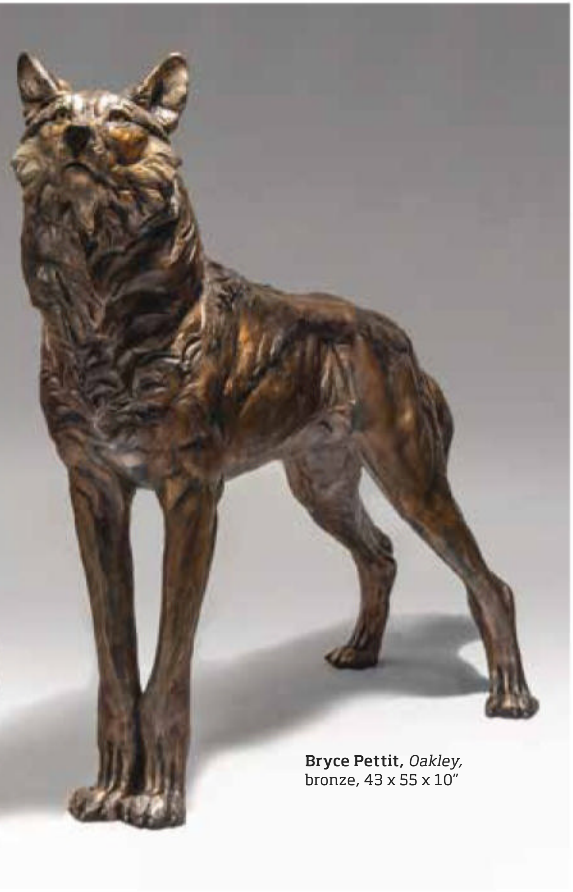
This month, the city of Durango, Colorado, will host its annual *Spring Gallery Walk*, and Sorrel Sky Gallery will feature Elsa Sroka and Bryce Pettit in a two-person show titled *Anticipation*. Both Colorado artists, painter Sroka and sculptor Pettit, will showcase works that have inspired a feeling of anticipation and excitement in them.

Born and raised in an artistic family in Denver, Sroka has always had a deep appreciation for art and design. "Every single day, I can't help but notice art in so many forms," she says. "Color, atmosphere, expression of animals and humans, interior design, the color of the sky, light, and on and on. I am, for good or bad, influenced heavily by all these things."

Sroka is mostly a self-taught artist and had



Bryce Pettit, *The Odd Couple,* bronze, 9 x 9"



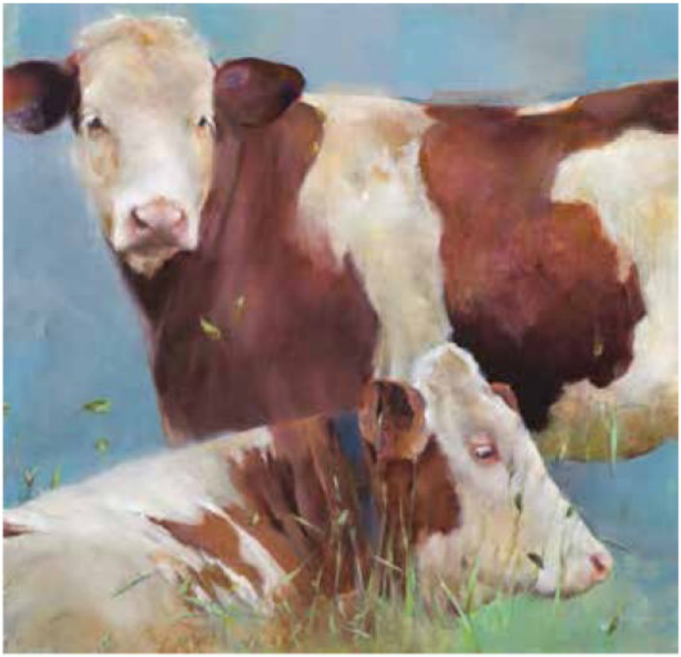
Bryce Pettit, *Oakley,* bronze, 43 x 55 x 10" a long career as a hairstylist before she started painting in 2010. "My inspiration for my art in general comes from feelings," she says, and her paintings have a sense of narrative that is left open for interpretation by viewers.

Cows are one of her favorite subjects, and in her painting *Seafarer*, the animal sits snugly in a rowboat, adrift in the middle of the sea. "I hope to stop the viewer for a moment and tap into their imagination, maybe as they would have as a child," she says. "I have very fond memories of the picture books I read as a child, and somewhere in my subconscious, I believe that plays into my art."

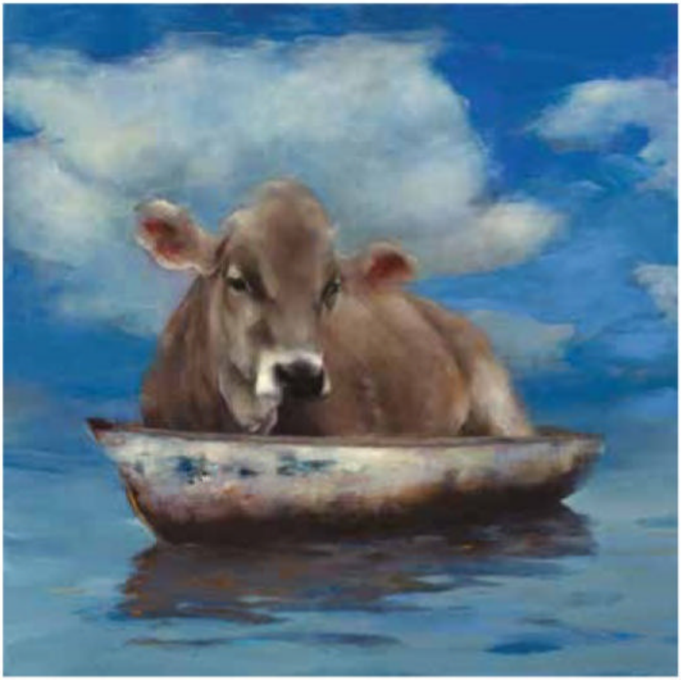
An outdoorsman at heart, Pettit's sculptures are frequently inspired by wildlife. In a bronze titled *Oakley*, a wolf strikes a majestic pose. The piece was created after a visit to the Wolfwood Refuge in Ignacio, Colorado. "Oakley was a beautiful wolf that lived there and sort of became their 'cover model' because of his personality and striking appearance," he says. "I named my sculpture *Oakley* in honor of him. My hope is that I was able to capture a bit of his intensity and majesty." For several years, Pettit volunteered at a raptor rescue and rehabilitation facility in Arizona, directly interacting with burrowing owls. He was struck by how expressive the creatures were, and his sculpture *The Odd Couple* features two burrowing owls, one boldly facing forward and the other more timid. "Owls are so relatable for humans because of their forward-facing eyes. We can often see ourselves in their faces," he says. Pettit expects that viewers of the piece will find themselves relating to one owl or the other.

"It's always special when we feature a Colorado artist at our Durango location. This show features two Colorado artists, making it twice as special," says Shanan Campbell, owner of Sorrel Sky Gallery. "Listening to Elsa and Bryce talk about discovery, how they individually explore their art and how anticipation within their creative process influences them…it all translates into an exciting energy for the show."

Anticipation opens with an artist reception from 5 to 7 p.m. on May 12 and runs through the end of the month.



Elsa Sroka, *Daydreamers,* oil on panel, 34 x 33"



Elsa Sroka, *Seafarer,* oil on panel, 35 x 35"

For a direct link to the exhibiting gallery go to

www.westernartcollector.com

UPCOMING SHOW
Up to 12 works
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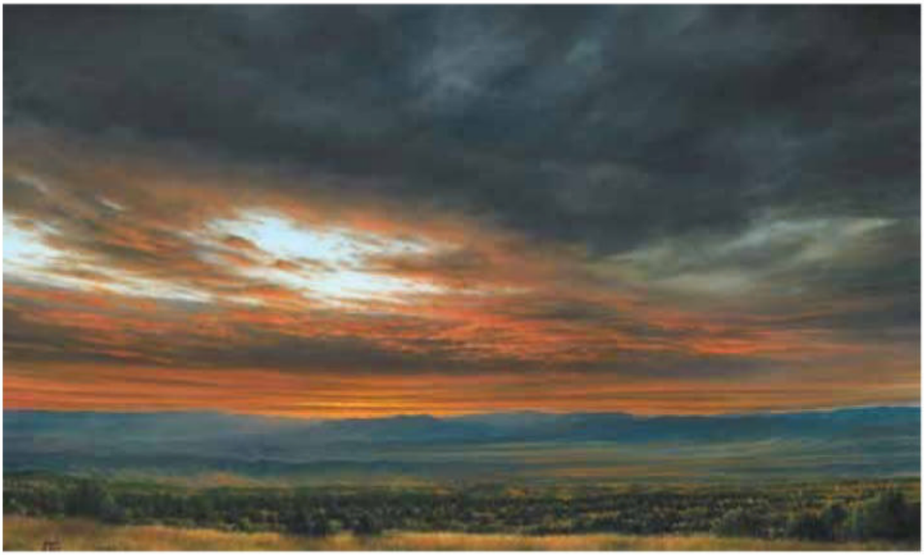
King Galleries
130 Lincoln Avenue, Suite D
Santa Fe, NM 87501
(480) 440-3912
www.kinggalleries.com

MICHAEL ESCH

Drama & Beauty



Mile Marker 108, oil on canvas, 60 x 36"

On May 20, at King Galleries' location in Santa Fe, New Mexico, painter Michael Esch will conduct a painting demonstration that will be followed by an exhibition of small works. Titled *Sunset Clouds*, the event and week-long show will introduce new collectors to the work of an artist who is deeply inspired by the landscape of the Southwest.

"Michael Esch captures the drama and beauty of rolling clouds and Western sunsets in his realistic oil paintings," says Charles S. King, owner of King Galleries. "While they take time to create realism on a large scale, the impact on the viewer is breathtaking."

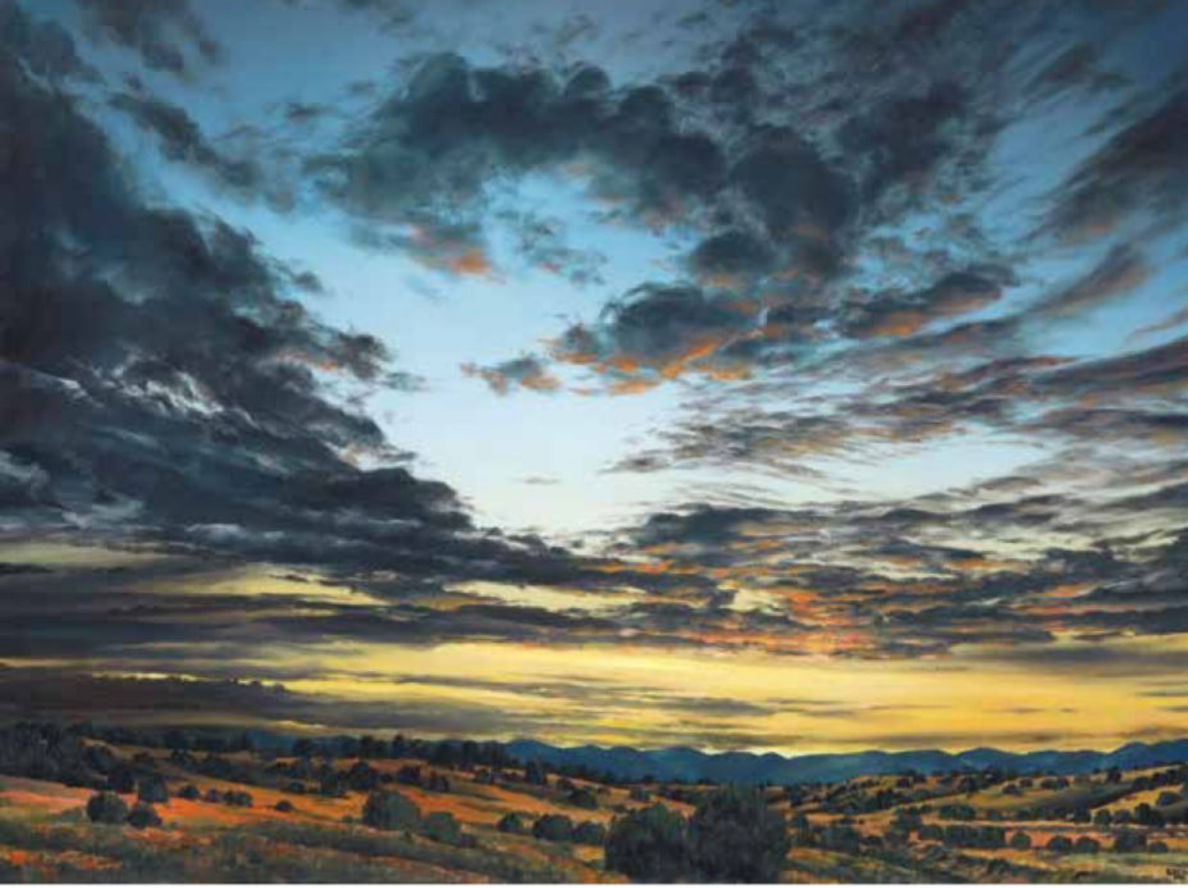
Based in Colorado, Esch has worked in the art world for more than 40 years in several mediums, including oil and acrylic paint, and multimedia glass installations. He has also done a number of commissions for private, corporate and institutional collections. He enjoys the challenge of making art. "Nothing worthwhile is easy or without challenge, and that is how I approach art," he says. "My cloudscape and landscape paintings are a relatively straightforward way to express how I feel about nature, how striking it is now, and how it may have looked hundreds of years ago. I will often erase human development from my work and paint as realistically as possible to convey an accurate vision of how my mind's eye sees the environment. All too often, civilization creates ugliness; my work is a window into how nature may appear without human intervention."

Esch continues: "I try to be as overt as possible in scale, movement and expression in the large-scale mural and multimedia installations. I painted the largest painting on canvas in the world at the Air Force Academy (1997, 60 by 320 feet), and it remains overpowering to viewers below. My multimedia glass installations are also about visual impact, nature in its unspoiled state, and interaction with the work by moving past it. I hope that my art will impact the world in such a way that people can see the beauty of the natural world the way that I do and influence the preservation of unspoiled environments."

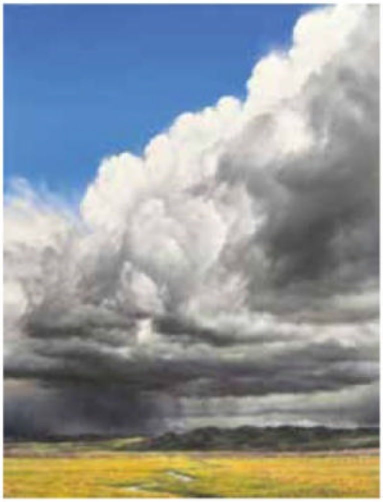
New works in the show include images of the Southwest, including several that are identified only by mile marker or exit number from the highway, which shows how the beauty of the West can be found in mundane and unexpected places.

The show will hang through May 27.

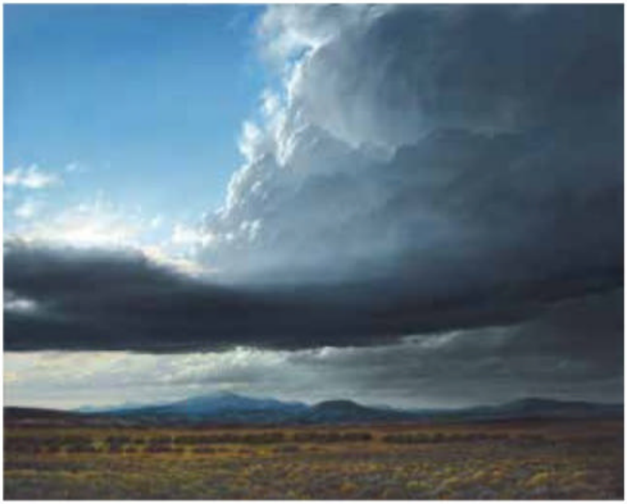
For a direct link to the exhibiting gallery go to
www.westernartcollector.com



Aguilar Exit, oil on canvas, 48 x 36"



Exit 89, oil on canvas, 36 x 48"



CR102, oil on canvas, 60 x 48"

UPCOMING SHOW
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Anthony's Fine Art
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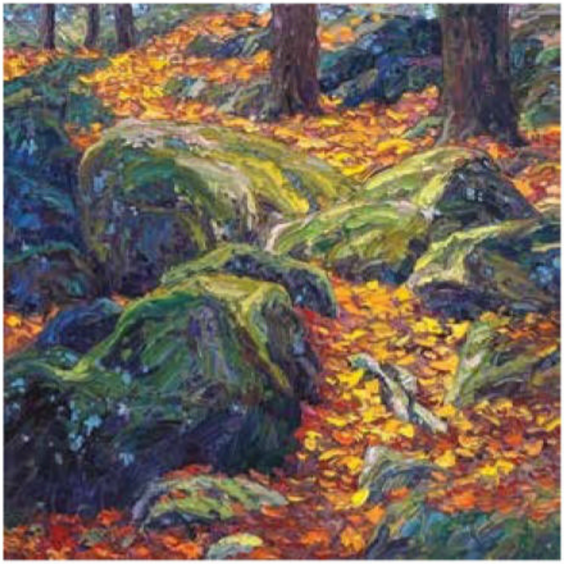
Salt Lake City, UT 84111
(801) 328-2231
www.anthonysfineart.com

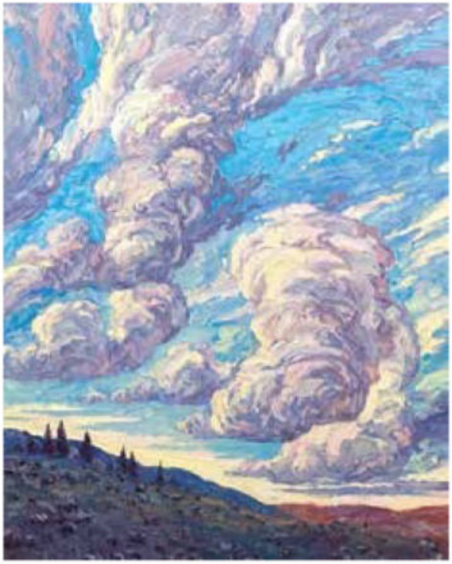
SHOW LOCATION: SALT LAKE CITY, UT

BRAD TEARE

Western Journeys



Forest Majesty, oil on canvas, 48 x 48"

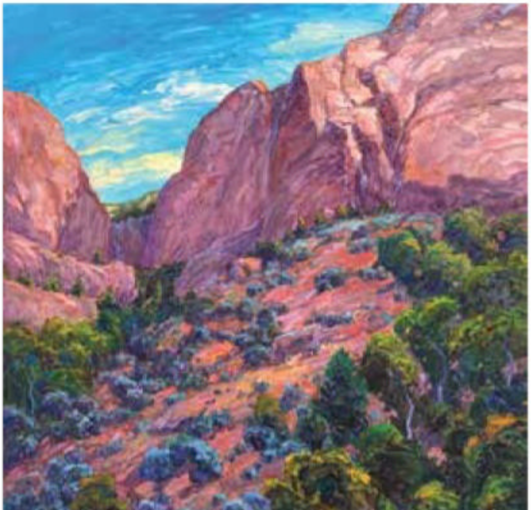


Summer Majesty, oil on canvas, 60 x 48"

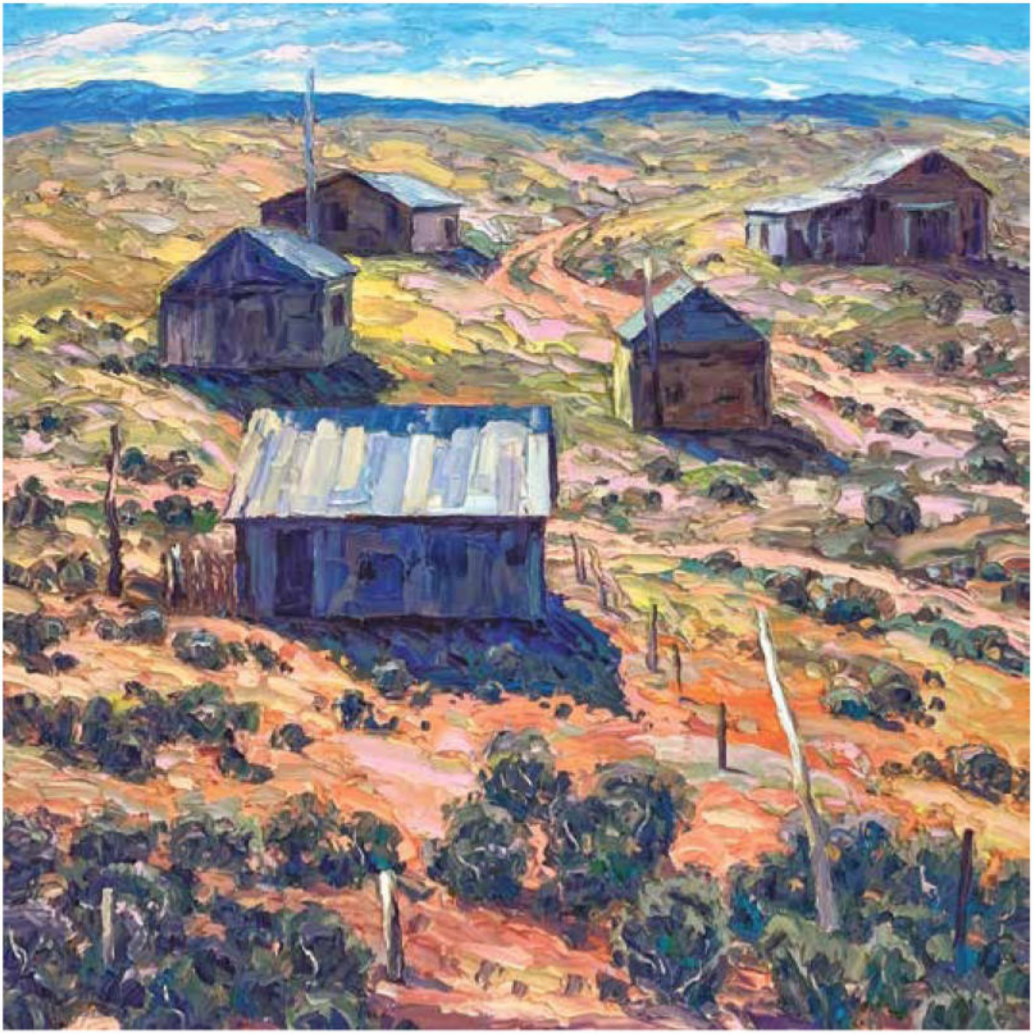
When Brad Teare was working as an illustrator, he went to see an exhibition of paintings by Vincent van Gogh at the Metropolitan Museum of Art in New York. He had seen many of the impressionist's paintings in reproduction and marveled at the visceral power of the thickly applied paint. He experimented with applying thick paint in abstract works but later returned to painting landscapes with his new mastery of the medium.

"There's a reality to impasto," he says. "It becomes sculptural. You want to touch it. My late wife was a trompe l'oeil painter. That also triggers the instinct to touch. I think as children we learned to know the world by seeing and wanting to touch what we see. Even though we're discouraged from touching paintings, seeing a painting with thick impasto triggers a mental process of traveling over the surface of the painting and imagining touching it."

His painting *Memories Past* came about when he saw the scene



Red Rock Majesty, oil on canvas, 48 x 48"



Memories Past, oil on canvas, 30 x 30"

near the Utah/Colorado border. He stopped to sketch it and the interesting history it contains. Often, he will do a color sketch en plein air or a graphite sketch with color notes. Although he does use digital photographs, he finds that subtle details like the colors in shadows are often lost.

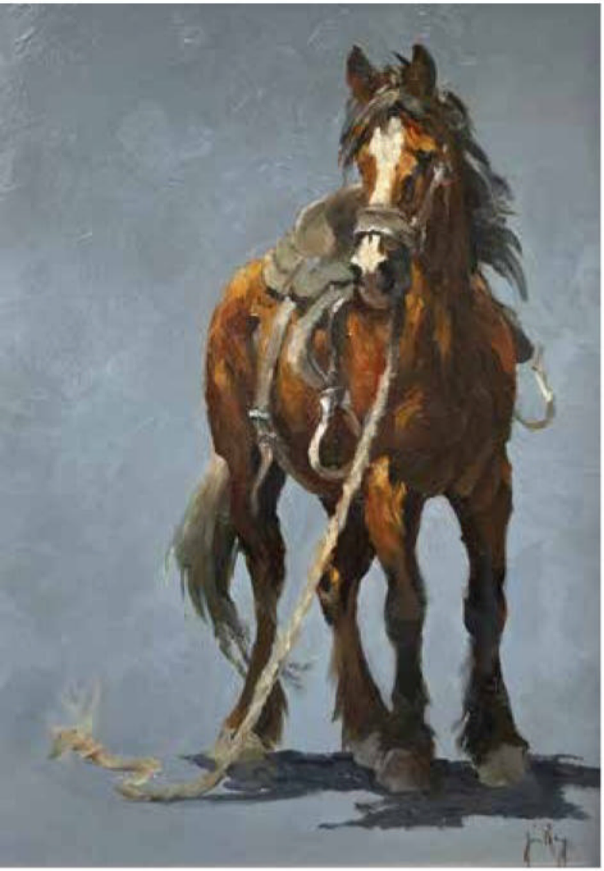
In this painting, the colors in the shadows are rich and varied and applied in a way that differs from van Gogh's technique. "His technique is obvious," Teare explains, "putting down an orange, for instance, and then a complementary blue right next to it. I like to lay down the color and its complementary in one stroke. The shadows of the barn in the foreground of *Memories Past* are a mix of greens, purples and blues. There's something magical about seeing the colors blending together."

In the painting there is what he calls a "hierarchy of texture" with the thickest impasto in the foreground, becoming thinner as the distance increases. The warm colors of the foreground become cooler in the distance, adding to the sensation of depth.

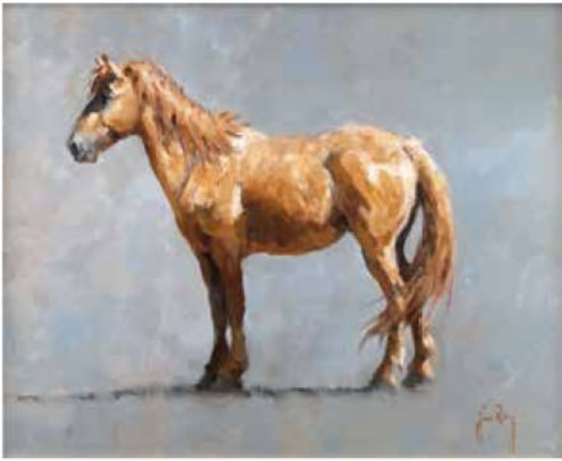
The same technique can be observed in the tightly cropped 4-foot-square scene *Forest Majesty*, with the living lichens contrasting with the dying leaves.

Thirty of Teare's latest paintings can be seen in the exhibition *Brad Teare—Western Journeys*, opening May 19 at Anthony's Fine Art in Salt Lake City and continuing through July 31.

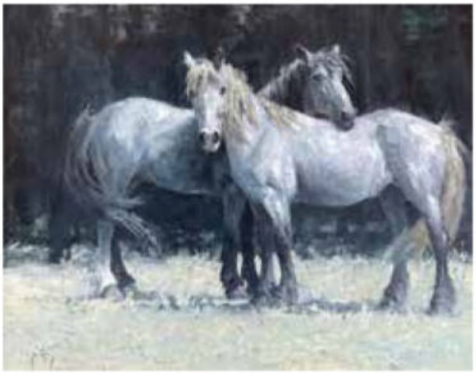
For a direct link to the exhibiting gallery go to
www.westernartcollector.com



The Victor, oil on canvas, 16 x 12″



The Red Dun, oil on canvas, 11 x 14″



Pals, oil on canvas, 16 x 20″

Jim Rey

It is so magnificent to see artists creating at a high level, and continually excited to get in the studio every day. This is certainly the case with Jim Rey, who has been around the sun 83 times now.

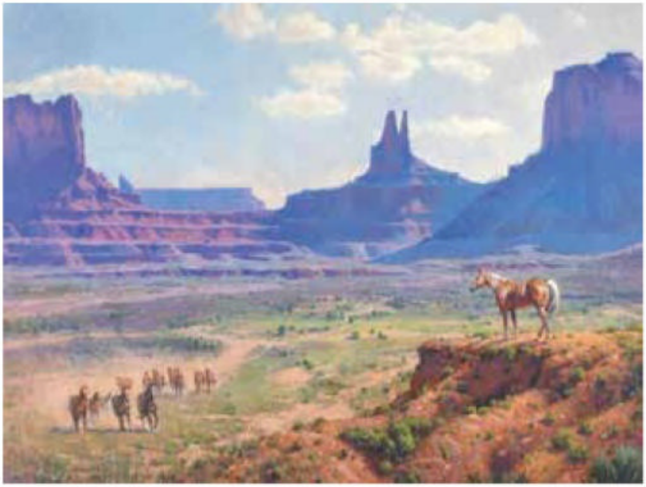
He is sending eight new paintings to Claggett/Rey Gallery in Edwards, Colorado, where they will find eager collectors ready to snap them up. “This is even more meaningful when the artist is my father,” says Bill Rey, owner of Claggett/Rey Gallery. “It is as exciting as it was almost 40 years ago when I began working in a Vail gallery, which represented Dad’s work. It’s always wonderful, like Christmas morning, to see art arrive at the gallery from any artist. All these decades later I am still amazed and surprised by my father.”

Bill continues: “His creating has always been one of recognition, of a way of life in the ranching West. Men and women working with animals where there are no days off. My father is a damn good cowboy. Even though his chores have lessened today, he still visits his duties daily, whether in person or in his mind, reflecting on what has been or should be. Jim Rey has the luxury today to create from his desires of where he would like to be: riding the horses and doing the work with his brushes. His horses are *his* horses. With Dad, there is an incredible amount of empathy for the animals and people he depicts. Dad is a deep thinker, voracious reader and a lifelong learner. My father, Jim Rey, is always excited and concerned for life as we know it.”

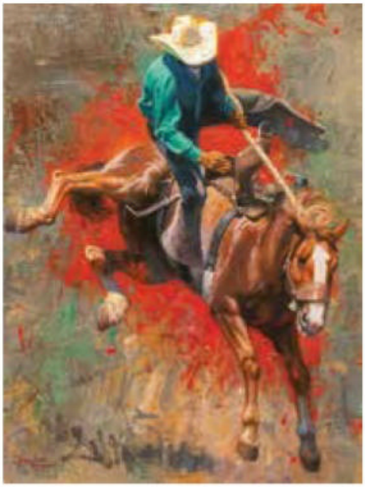
Want to See More?

Represented by Claggett/Rey Gallery
216 Main Street, Suite C-100
Edwards, CO 81632
www.claggettrey.com

@claggettreygallery



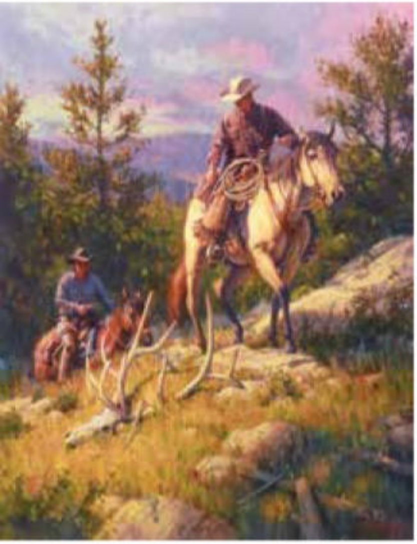
Land of the Free, oil on linen, 34 x 48″



Looking for a Soft Place to Land, oil, 24 x 18″

Steve Atkinson

When Steve Atkinson moved to Prescott, Arizona, in 2009 it was a life-changing event. At that time, he had been painting Western art for many years while living in Minnesota, but knew he needed to live in the American Southwest. It had been his dream since he was a child watching movies with stories of the rugged men and women who were drawn there to live their lives in a land that was wild and untamed. These people deserved to have their stories told and preserved, he thought.



High Country Treasure, 30 x 24″

So Atkinson, along with his wife Ann, left a successful career as an illustrator and took the leap of faith, trusting everything would fall into place. He chose right. Prescott is a town filled with history and the high desert is something that has to be seen to be appreciated. Portraying the cowboy from 150 years ago until today gives him so much opportunity to tell those stories. Cattle ranches abound there and the cowboy is alive. These stories are an unending source of inspiration for Atkinson. “I’d have to live three lifetimes to be able to even scratch the surface,” he says.

He gets his ideas from visiting ranches and talking with their cowboys and from the stories he reads. Recently he completed an assignment of six covers for the Ralph Compton’s *Trail Drive* series of books. When not in his studio, collectors can find him outside painting the landscape and studying the light. “I find that when I paint on location I always come away a better painter, having learned something new,” he says. “It is something I could never have learned in my studio. You can’t help but to grow as an artist, so I make time to get out there. I don’t sell these paintings since the information gathered from them is immeasurable.”

One thing that sets Atkinson apart is his love of doing commissions for his collectors. “Many artists shy away from painting scenes they didn’t come up with themselves. But I love bringing someone’s vision to life for them,” he adds. “To me there’s nothing better than to deliver a commission and see their eyes light up because this is a place or image that means something to them. It’s as good as being Santa on Christmas morning!”

Want to See More?

(928) 642-3354
www.steveatkinsonstudio.com

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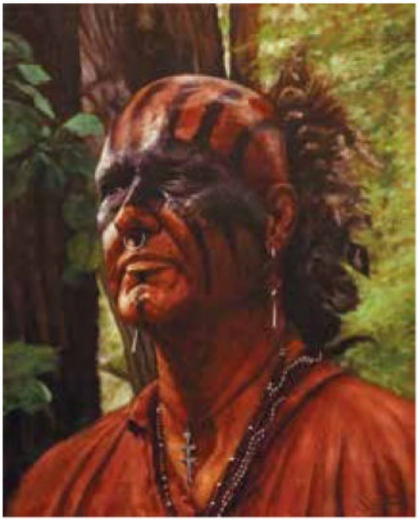
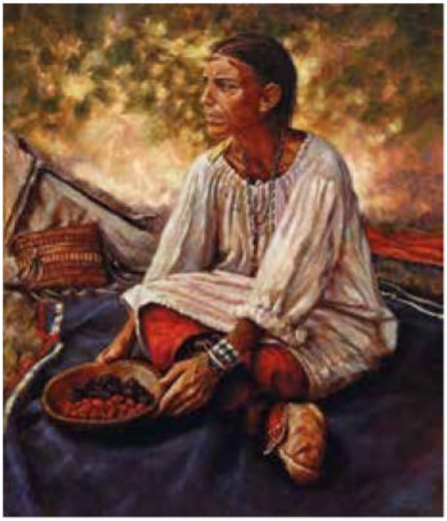




Far Left: *A Changing World*, oil on canvas, 20 x 16″

Left: *An Offering of Refreshments*, oil on canvas, 24 x 20″

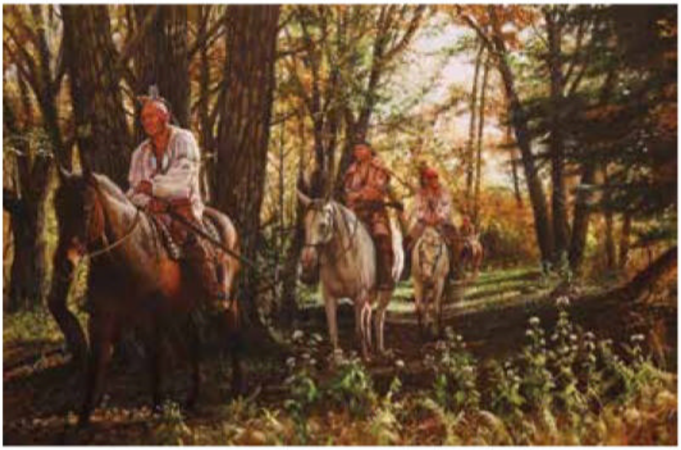
Tim Gump

Tim Gump is a self-taught West Virginia artist who enjoys living among the Appalachian Mountains.

“Inspiration comes easy in a state that offers so much natural beauty along with the history,” he says. “Most of my time has been spent connecting me to a life in the past and what I enjoy painting the most—the Native Americans, especially the Eastern Woodland Indians that once lived here and gazed upon its beauty long ago. This is where my passion for painting lies. Their way of life is fascinating. The soil in this state is rich with footprints of their past. Each time I start prepping for a new painting it’s as if I fall into that time period. It’s this journey I take at the easel that opens up creativity. In all my pieces I want to share this with the viewers so they can also take the same journey and allow their eye’s imagination to lead them beyond the surface of the canvas.”

Among Gump’s work are paintings that show the beauty of the land and how the Native Americans of the region interacted and used the land, and also magnificent portraits of his subjects that show their clothing, accouterments and detail in their faces and emotions.

“My focus on the eastern Indians is to help the viewers to engage in such amazing people that should never be forgotten. With canvas, paint and a brush, I can create a moment in time from the past that is most enjoyable to see and imagine living once again,” the artist says. “I have always believed that the artist’s brush can transcend the limits of ordinary vision and become an expression of creative imagination. To me, when this happens, this is the greatest art.”



Cherokee in the Shenandoah Mountain Range, oil on canvas, 24 x 36″

Want to See More?

Represented by Gump Gallery and Studio of Fine Art
Fairview, WV | (304) 657-5827
www.gumpgallery.com
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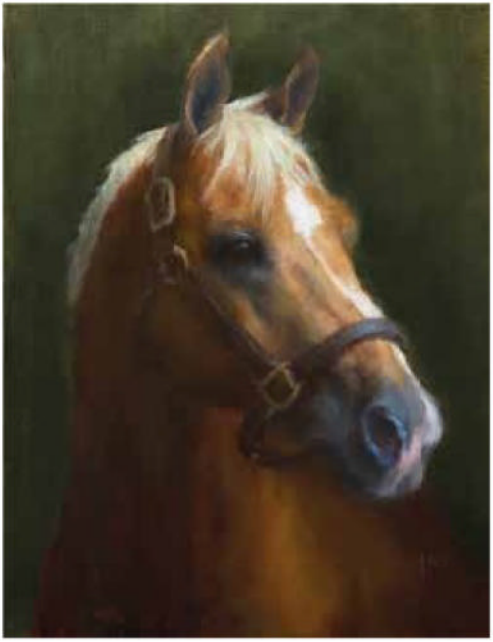
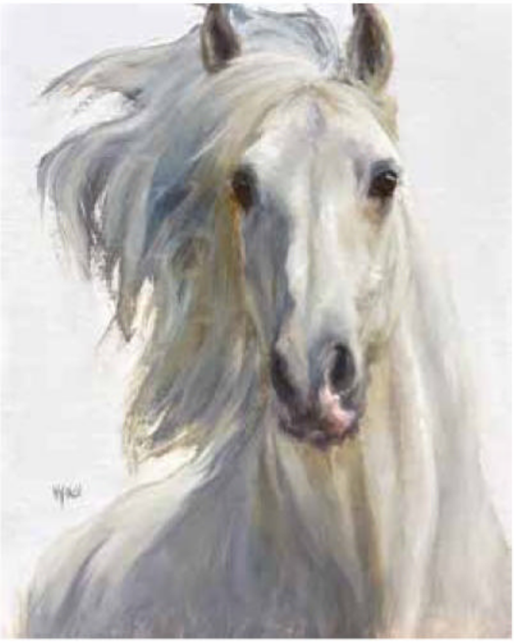


Tesoro, oil on linen board, 18 x 14"



White Lightening, oil on linen board, 20 x 16"

Johanne Mangi

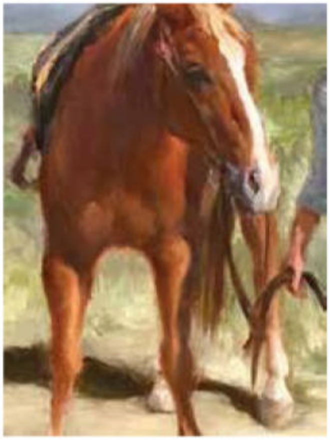
Johanne Mangi remembers discovering art at a tender, young age. At 7 years old she was copying greeting cards and cartoon characters. "Since I can remember, I tried to draw anything and everything," she says. In college, and after, she tried other careers, but art was always calling to her. "I never gave up on creative pursuits, particularly drawing."

Today Mangi is a professional and full-time artist. Dogs and horses are her passion. "I never remember not having them or thinking about them every day," she says. "I've had several of each throughout my life. Horses have always been a heart-stopping passion and growing up in Upstate New York gave me plenty of opportunity to be around them. I read anything I could including thoroughbred racing magazines as well as frequenting the backside of Saratoga racetrack to get close to these beautiful animals. Eventually, I acquired my own horse farm, fulfilling a childhood dream."

For her dogs, her own pack of dogs are her muse. "They continue to provide inspiration and since I am an avid proponent of painting from life I heartily use them as a reference," she adds. "Whenever I get stuck working on a commission, I don't have to look very far for real-life references."

Mangi credits much of her success to Richard Schmid's Putney Painters, and also Brush & Palette. Her teachers were Schmid, Nancy Guzik, Sherrie McGraw and David A. Leffel. "They literally changed my life," Mangi says. "The never-ending learning is what attracts me. I tell my students to embrace this process as the glory is short-lived."

Her work is collected around the country as well as internationally, and she has also won numerous art awards. The American Kennel Club Museum of the Dog in New York City refers to her as their "artist in residence." Additionally, Mangi has been featured in numerous magazines and is a member of Oil Painters of America, Portrait Society of America, American Impressionist Society and the Salmagundi Club.



Ready For Work (detail), oil on linen board, 18 x 14"

Want to See More?

www.johannemangi.com | (203) 215-5255
mangifineart@johannemangi.com

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Colorado Springs, CO
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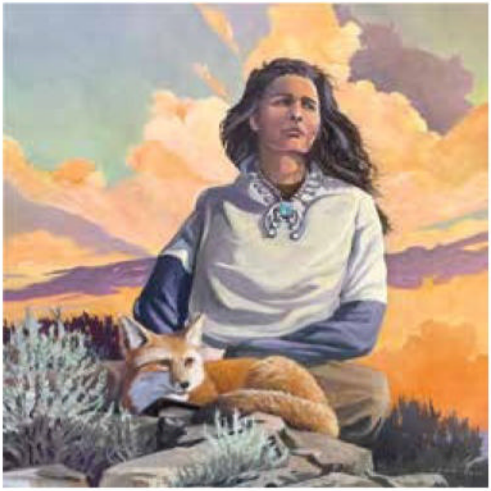
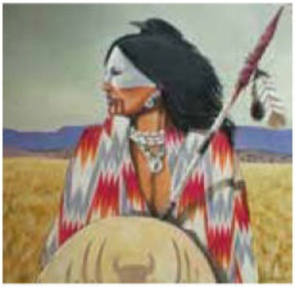


Her Friend is a Fox, oil on canvas, 36 x 36″

Ridgely Francisco

Ridgely Francisco is a Philadelphia-based artist that has always been drawn to the incredible beauty and magnificence of the American West. "I simply cannot ignore the overwhelming grandeur throughout this region of America," he shares. From his first visit to Wyoming at the age of 9, Francisco has been under its spell, and now as a retired art director, he has returned to oil painting after a 45-year hiatus, He focuses primarily on the history, Indigenous people and their struggles, the wildlife and the dramatic landscapes of the West.

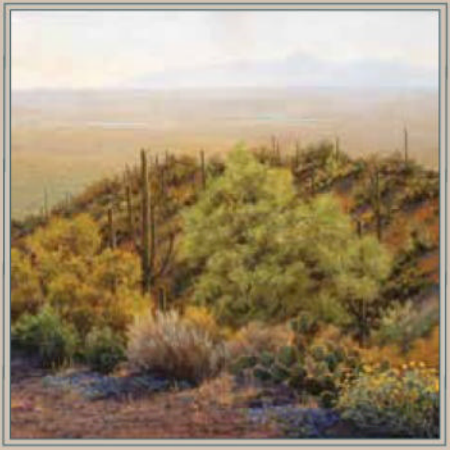


After the Hunt, oil on canvas with fabric appliqué, 36 x 36″

"I try to tell a story in each of my paintings, a visual tale that the viewer is drawn to and can reflect upon," he says. While Francisco's painting style has varied over the last few years, he has reestablished himself as an accomplished artist that presently paints in a unique contemporary realism that reveals a slightly graphic look. The impressive artwork of Francisco is available for representation and commission assignments.

Want to See More?

Ridgely Francisco | (610) 574-3025
www.artistridfrancisco.com | artistrfrancisco@aol.com
@ridfranciscoartist



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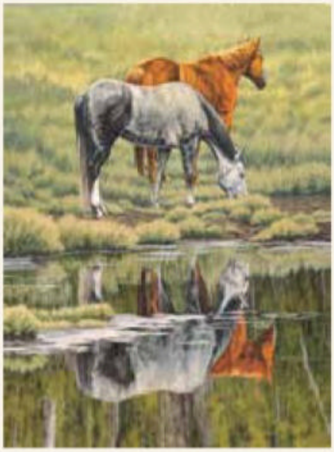

Peaceful Waters
24x18"
Oil on Linen Panel

SHERRY COBB-KELLEHER

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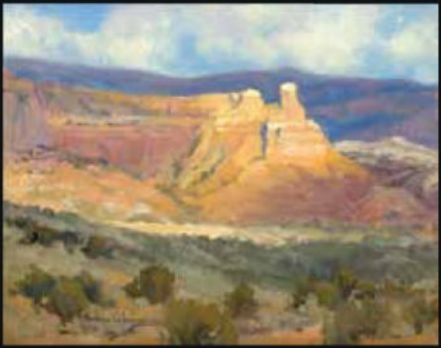
Upcoming Shows: **Hold Your Horses!** - Phippen Museum - *Prescott, AZ*
WAOW, 53rd National Show - The Carriage Factory Gallery - *Newton, KS*
AQHA America's Horse In Art - *Amarillo, TX*

Barbara Coleman


"Skitter Light" 11x14", oil

Impressions: Small Works Showcase
American Impressionist Society, District Gallery | Knoxville, TN | April 14–May 20, 2023

Taos Invitational Exhibition
Taos Art Museum at Fechin House | Taos, NM | June 13–July 23, 2023

Door County Plein Air Festival
Peninsula School of Art | Door County, WI | July 23–July 30, 2023

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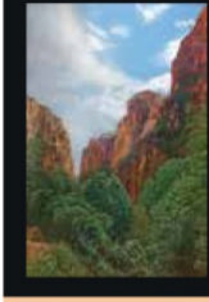
UPCOMING SHOW
Phippen Western Art Show and Sale
May 2023, Prescott, AZ

CAROLYN M. PARKER


"Zion's Gate" Pastel, 18 x 12"

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Phippen Western Art Show and Sale award winner in Pastel 2022

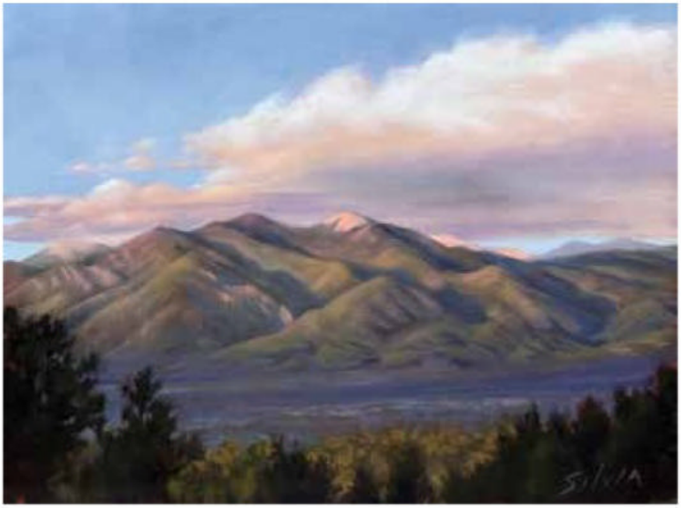
Gallery Representation: Mountain Spirit Gallery, Prescott, AZ

Mountain Views

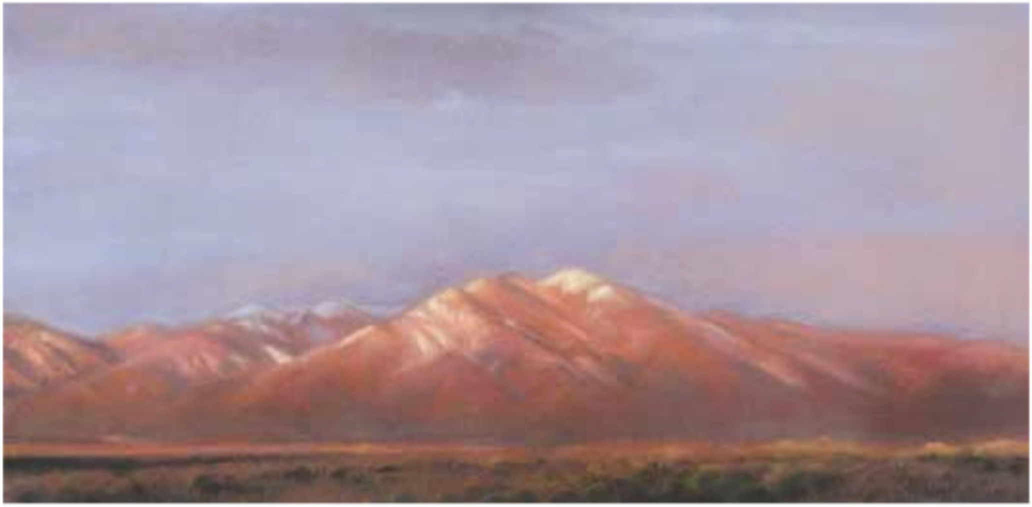
Nancy Silvia's views of the Southwest will be the subject of a new exhibition at the Nicolai Fechin studio in Taos, New Mexico.

One of the most iconic views of the West is in Taos, New Mexico, looking up at the Sangre de Cristo Mountains. It's a view that fascinated many of the historic artists of Taos—Joseph Henry Sharp, Oscar E. Berninghaus, Ernest L. Blumenschein and Victor Higgins, to name a few—and also contemporary artists who are still using the region as a muse.

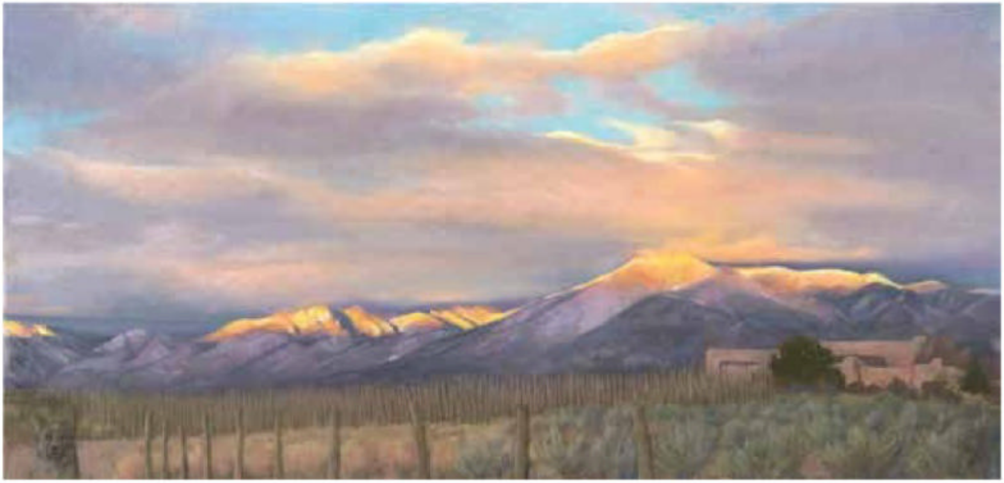
One of those living artists still visiting Taos and painting its subjects is Nancy Silvia, whose work will be the subject of a new exhibition at the Nicolai Fechin studio at the Taos Art Museum. The exhibition, titled *Taos Holds My Heart*, will open May 2 and continue through June 4. Silvia, a pastel artist and member of a number of pastel societies and organizations, was responsible for getting her show at the museum, which is located in Fechin's home and studio, after she made a proposal that aligned with the museum's schedule and mission. Silvia also lives half of the year in Taos, and the other half on the East Coast.



Taos Tranquility, pastel, 18 x 24"



Taos Evening, pastel, 10 x 20"

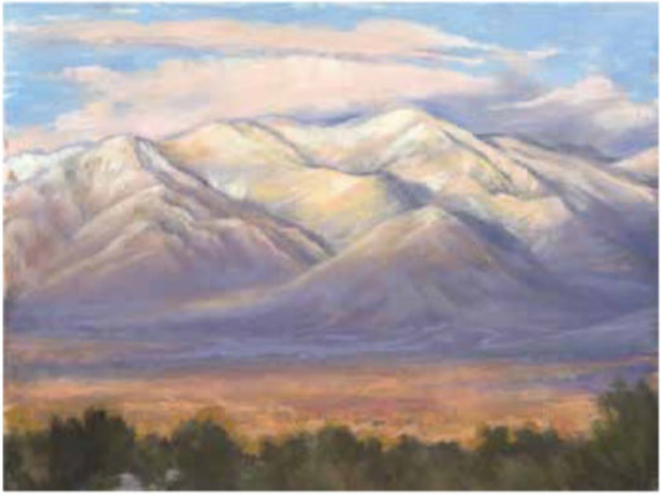


Nightfall, pastel, 23 x 50"

"I'm interested in everything that has to do with Taos. I am so thoroughly enchanted in this strange place. I'm an easterner, so this is the real West. I love seeing how the West isn't just cowboys, but also the pueblos," Silvia says. "There is a wonderful and interesting cultural mix here, particularly when you look at the painters, the Taos Founders and the other original painters who came out here in the late 19th century and early 20th century. I especially love the modernists like Marsden Hartley and John Marin. The art culture goes really deep."

Silvia brings up Marin and John Sloan when discussing her own process. She works exclusively in pastels, which she calls a "sketching medium." She adds, "A lot of those early artists worked in pastel as they began to develop their larger paintings."

Taos Holds My Heart will have around 25 works, and all of them will be for sale during the exhibition. One of the centerpieces of the exhibition is *Nightfall*, a 23-by-50-inch pastel showing some of Taos' mountains. The works will be hung in Fechin's studio, which was also Fechin's wife's home after the couple divorced and he moved to California. It was during this period that the Fechin house was shuttered and largely forgotten. Many years later it was opened and restored, and then turned into the Taos Art Museum. Today, the home and studio are some of the most iconic buildings in Taos.



Taos Winter Light, pastel, 12 x 16"

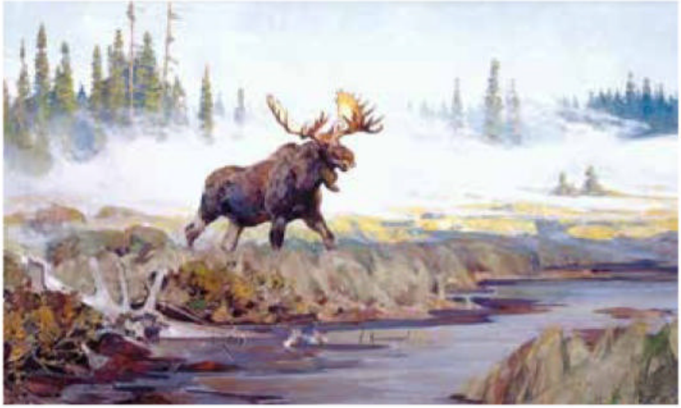
Taos Holds My Heart

May 2-June 4, 2023
Taos Art Museum, 227 Paseo Del Pueblo Norte, Taos, NM 87571
(575) 758-2690
www.taosartmuseum.org

In the Field

The National Museum of Wildlife Art presents an exhibition of nearly 50 masterworks by the Big Four.

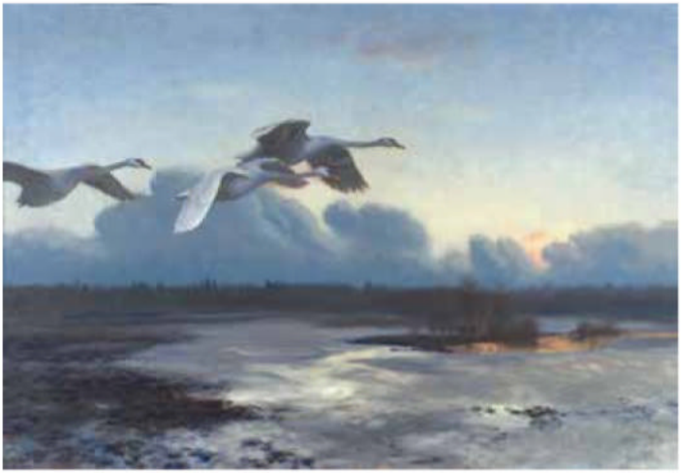
"Ask any wildlife painter to name an inspiration, and it is likely that one of the Big Four will be mentioned. Most often you will hear Liljefors or Rungius with Kuhnert coming in a close second. The lesser-known Friese may not be on the top of everyone's list, but since he was a mentor to Rungius and Kuhnert, his work helped shape what we know today as wildlife art," says Adam Duncan Harris. Harris is the Grainger/Kerr Director of the Carl Rungius Catalogue Raisonné, a project initiated by the National Museum of Wildlife Art in 2020. He's also curator of the museum's new exhibition *Survival of the Fittest: Envisioning Wildlife and Wilderness with Carl Rungius and his Contemporaries, Masterworks from the Rijksmuseum Twenthe and the National Museum of Wildlife Art*, on view May 27 to August 20.



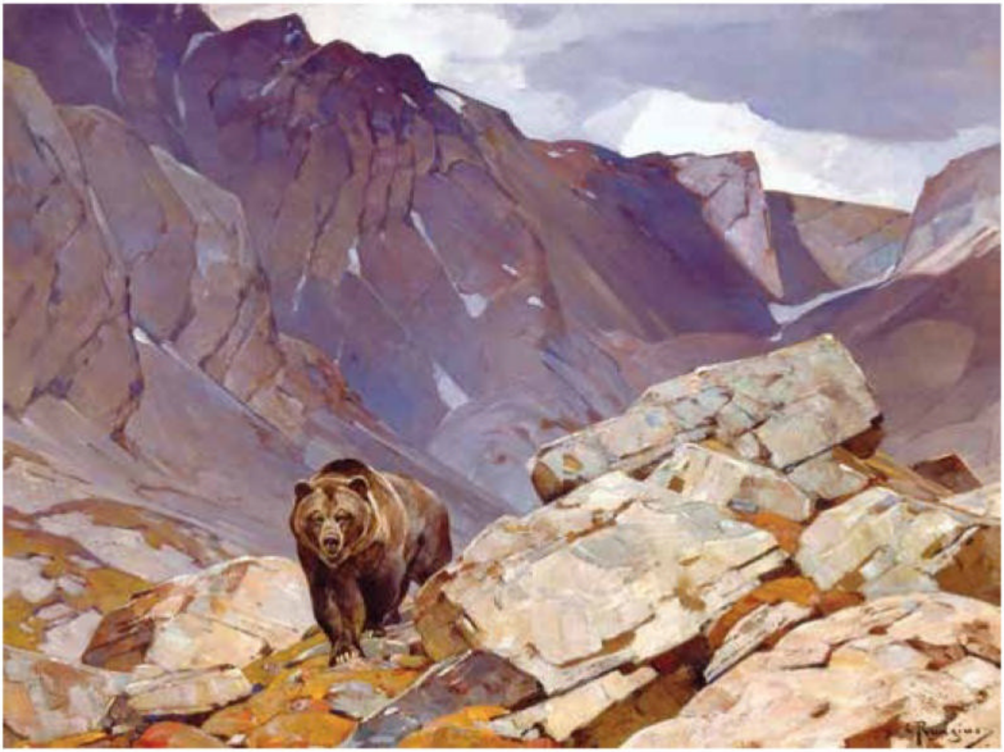
Carl Rungius (1869-1959), *Morning Mist (Harlow Triptych)*, ca. 1930, oil on canvas, 47 x 79½". JKM Collection, National Museum of Wildlife Art. © Estate of Carl Rungius.

The exhibition features 45 masterworks created by an influential group of 19th- to 20th-century painters known as the Big Four: American Carl Rungius, Germans Richard Friese and Wilhelm Kuhnert, and Swede Bruno Liljefors. Works in the exhibition are drawn from the collections of the Rijksmuseum Twenthe in the Netherlands, as well as the National Museum of Wildlife Art in Wyoming, which are the only two museums in the world to hold masterpieces by each member of the Big Four. Harris explains that these four artists presented an important view of wildlife to the world—one that inherently valued the animals themselves, their natural behaviors and habitats as subjects worthy of being depicted in their own right.

"I feel incredibly fortunate to have the opportunity to chose paintings from two amazing collections of these esteemed painters," Harris continues. "I picked works that represented each artists' specialty…Using Rungius as an example, the exhibit features a moose from New Brunswick, an elk from Wyoming and a Caribou from Alberta, all places he visited and animals he saw regularly. If an artist took a special trip to see animals that had rarely been studied in the wild, I wanted to make sure work from those expeditions was represented as well. Friese's trip to the Svalbard



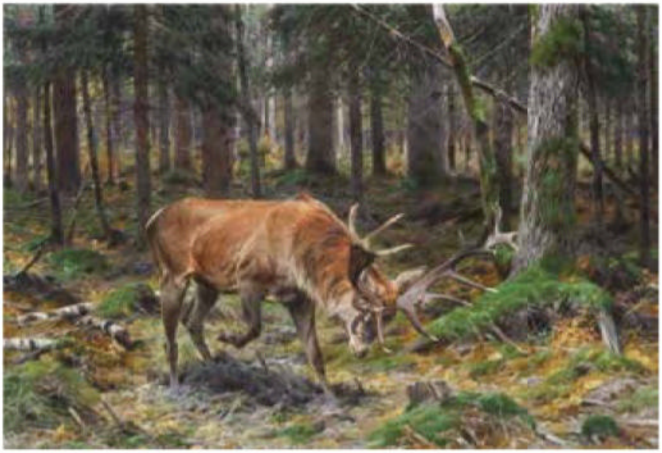
Bruno Liljefors (1860-1939), *Migrating Mute Swans*, 1925, oil on canvas. 41½ x 62". Collection of the Rijksmuseum Twenthe, Enschede, Netherlands. Photograph by Rik Klein Gotink.



Carl Rungius (1869-1959), *Old Baldface*, ca. 1940, oil on canvas. 30 x 40". JKM Collection, National Museum of Wildlife Art. © Estate of Carl Rungius.

archipelago resulted in some amazing polar bear paintings. Kuhnert painted some amazing pieces after he visited the forest of Białowieża to see European bison (wisent)."

The artists brought their academic training into the field to study animals in the wild, Harris says, adding that members of the Big Four undoubtedly laid the groundwork for future generations of wildlife artists.



Richard Friese (1854-1918), *Deer in a Forest Glade*, 1912, oil on canvas. 43 x 62½". JKM Collection, National Museum of Wildlife Art.

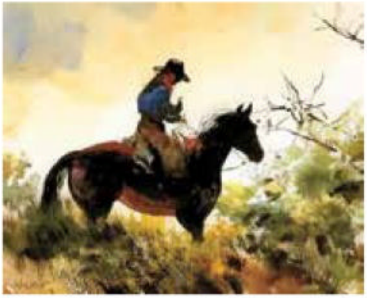
Survival of the Fittest: Envisioning Wildlife and Wilderness with Carl Rungius and his Contemporaries

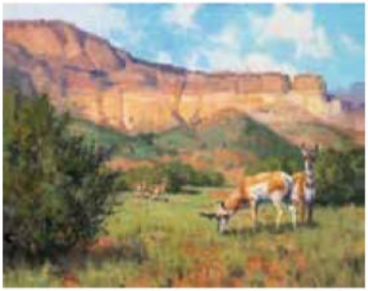
May 27-August 20, 2023

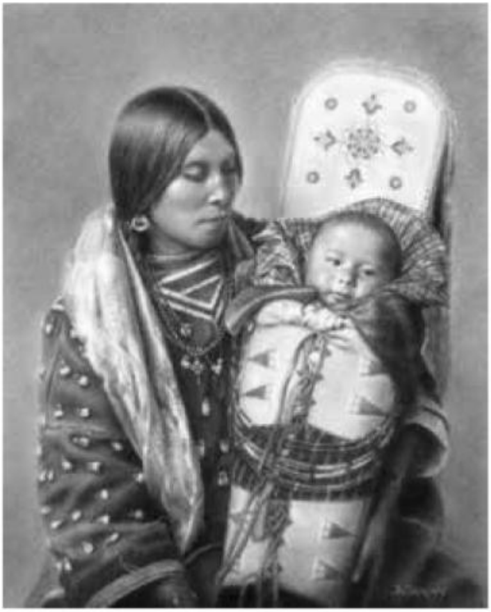
National Museum of Wildlife Art,
2820 Rungius Road, Jackson, WY 83001
(307) 733-5771, www.wildlifeart.org

Tiny Treasures

The Phippen Museum celebrates the 20th anniversary of its annual Miniature Masterpiece Art Show & Sale.







Clockwise from top left:

Don Weller, *Evening in South Dakota*, watercolor, 9 x 11½"

Stephanie Campos, *Proud Mama*, charcoal, 13 x 10"

Steve Atkinson, *Homefield Advantage*, oil, 11 x 14"

May is a big month for Western art and for the Phippen Museum in Prescott, Arizona. The museum's first event of the month is the 20th iteration of its popular *Miniature Masterpiece Show & Sale*, a fixed-price, by-draw sale that begins May 1, with the drawing taking place on May 29.

More than 70 small-scale works will be on display and available for purchase by artists such as Phil Beck, Don Weller, Ken Rowe, Susan Kliewer, Joni Falk and Nancy Cawdrey.

The 70 invited artists submitted work that measures no more than 15 square inches for two-dimensional pieces and 16 inches in length or height for sculptures. "Small works shows are a great way for seasoned collectors to get introduced to new artists and for new collectors to begin building their collection," says Jeanette Holverson, curator and collections manager at the Phippen.

A reception for the exhibition takes place on Friday, May 5, at 5:30 p.m., offering a festive opportunity to meet the artists and browse the art.

"I enjoy displaying small artwork," says Holverson. "I wonder at all the artworks that have so much detail packed into a confined space. With every miniature masterpiece show, there is an element of whimsy—even in serious depictions…"

The draw takes place May 29 at 11 a.m. at the museum. Beginning May 2, potential buyers can complete an intent-to-purchase form for each piece they wish to purchase. Winning bidders have 15 minutes to purchase the work. Absentee buyers whose slips are drawn must purchase the artwork.

That same weekend, the Phippen hosts the 49th annual *Western Art Show & Sale* at the Yavapai County Courthouse Plaza in historic downtown Prescott. This Memorial Day weekend tradition features more than 80 Western artists from across the nation, two quick-draw challenges with live auctions, an award ceremony, and an artist meet-and-greet dinner.

For more information about these events, including a comprehensive list of participating artists and to view the artwork in the sale, visit www.phippenartmuseum.org.

Miniature Masterpiece Show & Sale

May 1-June 4, 2023

Phippen Museum
4701 Highway 89 North, Prescott,
AZ 86301, (928) 778-1385
www.phippenartmuseum.org

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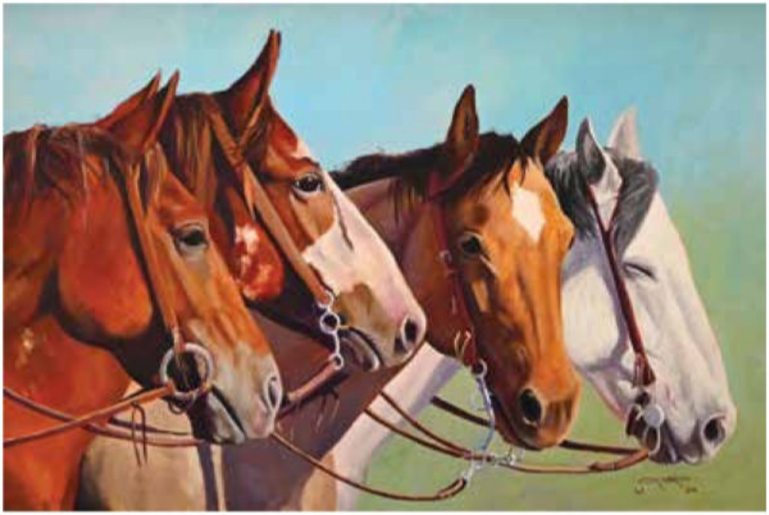
Art Show Preview

A Weekend of Western Wonders

The Phippen Museum brings together significant collections of Western art among a weekend of festivities and events.



Throughout Memorial Day weekend, the Phippen Museum takes over the plaza around the Yavapai County Courthouse in Prescott, Arizona, for the 49th edition of the *Western Art Show & Sale*. This annual tradition includes an impressive array of Western artworks and additional festivities that ensue throughout the holiday weekend in a beautiful, outdoor setting.

"This special event offers visitors the perfect occasion to see some of the best examples of Western fine art in America today while providing the opportunity to meet and purchase pieces directly from the masters," explains Edd Kellerman, Phippen Museum executive director. "In addition, this popular show also features two exciting Quick Draw Challenges, live art auctions and an artist award ceremony."

At this year's show and sale, viewers will find artists like the talented **Carolyn Parker**, who will showcase impressive landscapes, seen in pieces like *Zion's Gate*, pictured here. "Having lived nearly my entire life in Prescott, Arizona, I developed a deep appreciation for the beauty of our country and the Southwest," she says. Parker enjoys traveling and photographing nature, and it is her desire to share with others

Top: Visitors shop the booths at the 2022 *Western Art Show & Sale*.

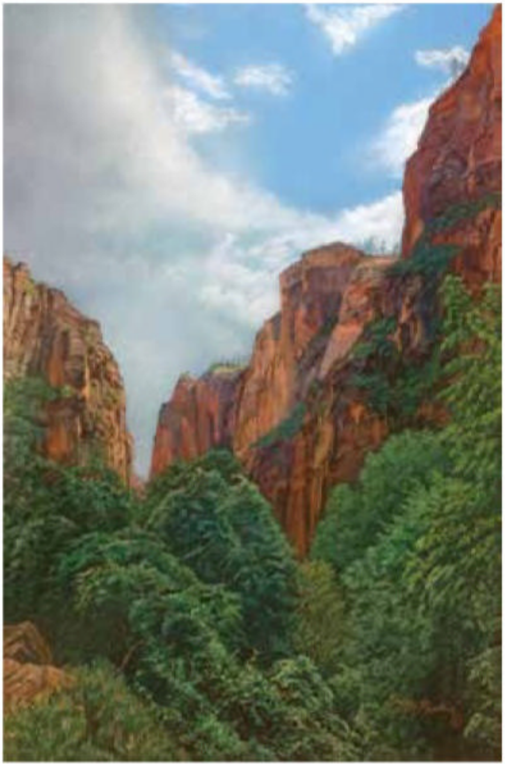
Left: The 2022 Best of Show oil painting *Quartet* by Gary Ward.

through her paintings the beauty and splendor of God's creation.

Additional participating artists include Meg Harper, Dale Martin, Ian Russell, Debra Bruner, Karen Clarkson, J. Howard, James Tunell, Susan Hemm Zivic, Diana Simpson and many more.

During the opening day on Saturday, May 27, and on Sunday, May 28, artists are challenged to create a finished piece of artwork in only 60 minutes for the Quick Draw Challenge. "These amazing pieces are then immediately auctioned off to the anxious onlookers while the paint's still wet," says Kellerman. "But these special art events are very well attended, so get there early to find a good spot to watch the artistic spectacle of artists 'under the gun.'"

Artworks on view at the Phippen Museum in Prescott, Arizona.



Carolyn Parker, *Zion's Gate*, pastel, 16 x 12"

Following the close of the first day, is the Artist Meet 'n Greet Dinner at 5:30 p.m. on museum grounds. The evening will be full of Western-inspired food and entertainment, and allows guests to mingle with participating artists while exploring the museum's current exhibitions.

On Sunday, May 28, at 11 a.m., an artist award ceremony is offered to "recognize and celebrate the tremendous skill and effort of the show's outstanding participating artists with awards in eight different mediums and special honors, including the George Phippen Memorial Foundation Award, Phippen Family Award, People's Choice Award and Best of Show," Kellerman notes.

Rounding out the long weekend, is an extraordinary by-draw sales event surrounding the 20th annual *Miniature Masterpiece Show & Sale*, to occur on Monday, May 29, at 11 a.m., when winning buyers will be announced. "This unique and very successful sale-by-draw features some of the biggest names in the world of American Western art today," Kellerman says. "And the outstanding fine art on display is offered at fixed prices and will also be available to view on the museum's website."

The entirety of the *Western Art Show & Sale*, held at the Yavapai County Courthouse Plaza, is free and open to the public. The Meet 'n Greet Dinner is a ticketed event, so please see the museum website for details and call to make reservations.

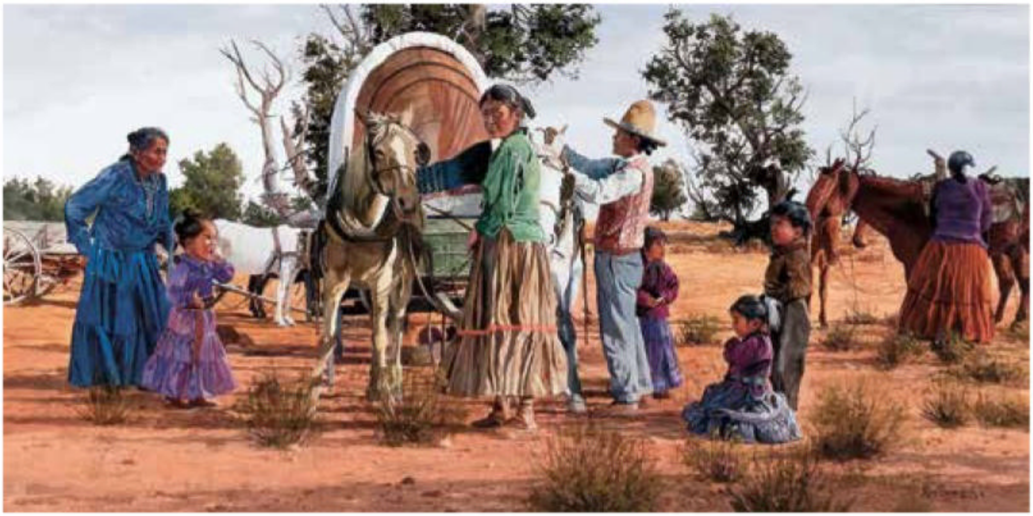
Western Art Show & Sale

May 27-29, 2023

Yavapai County Courthouse
Plaza, Prescott, AZ
www.phippenartmuseum.org

Varied Material

Santa Fe Art Auction offers bidders a large selection of art from many categories throughout the West.

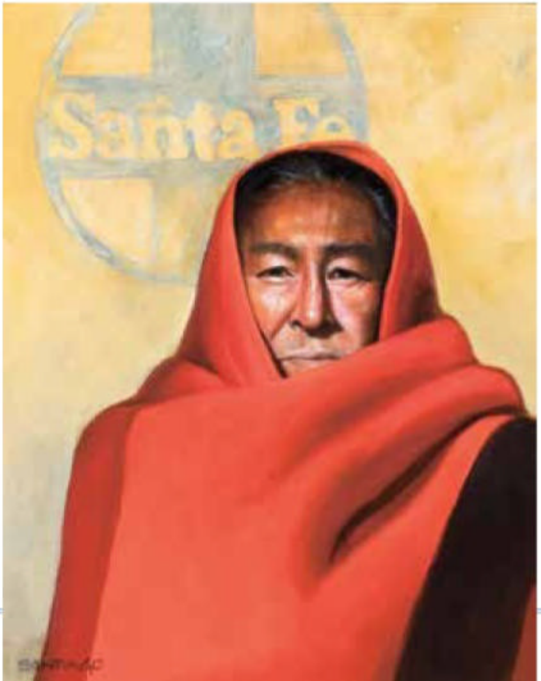


Ray Swanson (1939-2004), *Setting Up Camp*, gouache on paper board, 20 x 40"
Estimate: $8/12,000

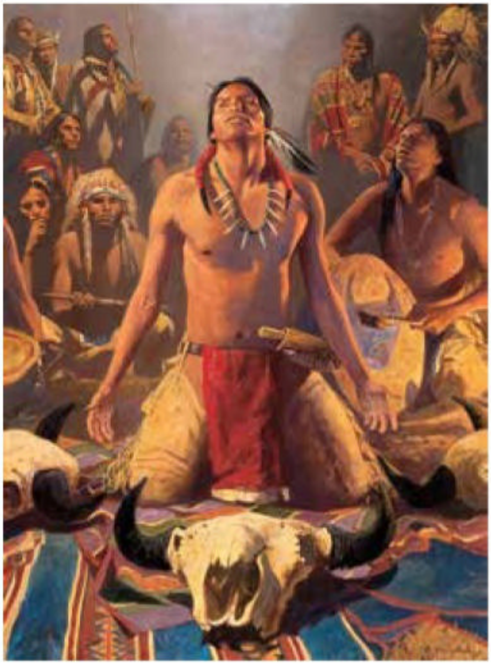
More than 400 lots will be available to bidders during the May 17 and 18 *Art of the West* sale from Santa Fe Art Auction. Categories will include historic and contemporary Western paintings, bronze sculpture, Native American artwork and even some Native American jewelry.

"We have a very nice selection of Western material. It's always great to have a diverse group from the early 20th century to the modern day," says Santa Fe Art Auction president and CEO, Gillian Blitch. "It's a very diverse sale, but we also try to make sense of all of it within the sale. We are bringing in works that tell a thematic story about the West. And these auctions are generating a lot of positive feedback, especially after major sales achieved really great results, including our February *Native American Art* sale, that sold 96 percent of the lots, and our works on paper sale that sold 85 percent. The market is very strong for these kinds of materials."

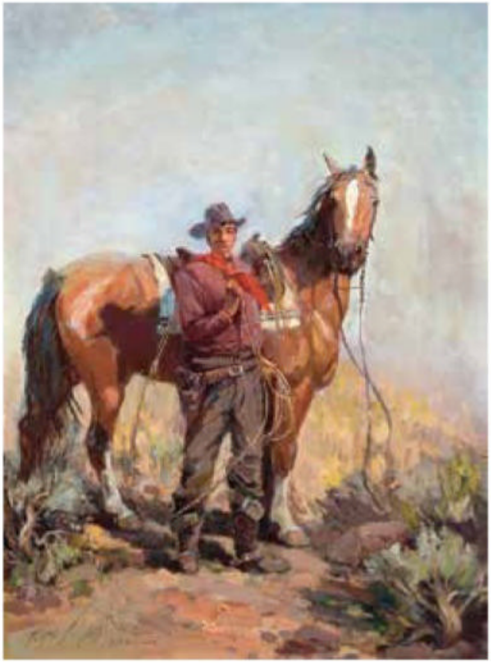
Highlights in the sale include E. Martin



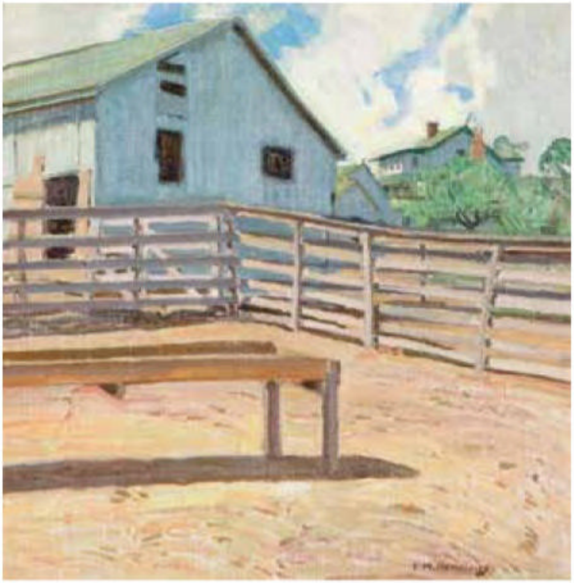
Roseta Santiago, *Santa Fe*, oil on canvas, 20 x 16"
Estimate: $2/4,000



David Mann, *After the Hunt*, 1995, oil on canvas, 40 x 30″ **Estimate: $8/12,000**



Raphael Lillywhite (1891-1958), *Cowboy and Horse*, 1949, oil on panel, 32 x 24″ **Estimate: $3/5,000**



Hennings' *The Corral* (est. $12/18,000), Raphael Lillywhite's *Cowboy and Horse* (est. $3/5,000) and Ray Swanson's gouache work *Setting Up Camp* (est. $8/12,000). "The Swanson is particularly nice," says Blitch. "It's a large piece at 40 inches wide, and it's just beautiful."

Living artists represented in the sale include David Mann, whose 1995 piece *After the Hunt* (est. $8/12,000) will be available, as will Roseta Santiago's *Santa Fe* (est. $2/4,000).

Elsewhere in *Art of the West* are four works by Dave McGary, a selection of Edward S. Curtis photogravures and also works by Marjorie Reed, Elias Rivera, Harvey Johnson, Gary Niblett, William Matthews, Chuck Sabatino, Tony Abeyta, Jerry Jordan and many others.

Art of the West

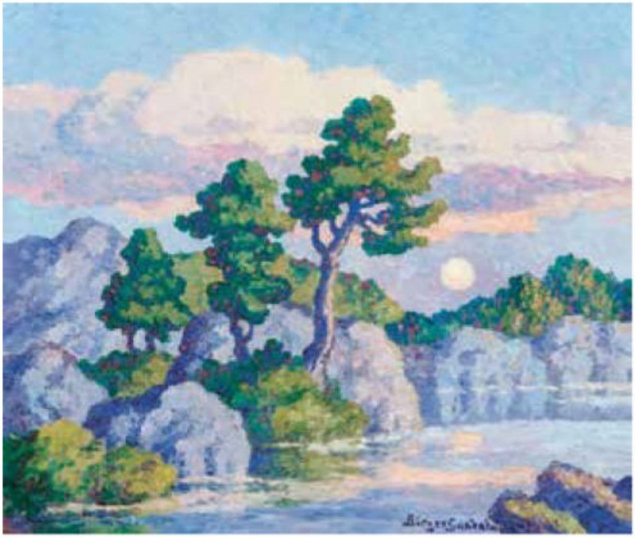
May 17-18, 2023

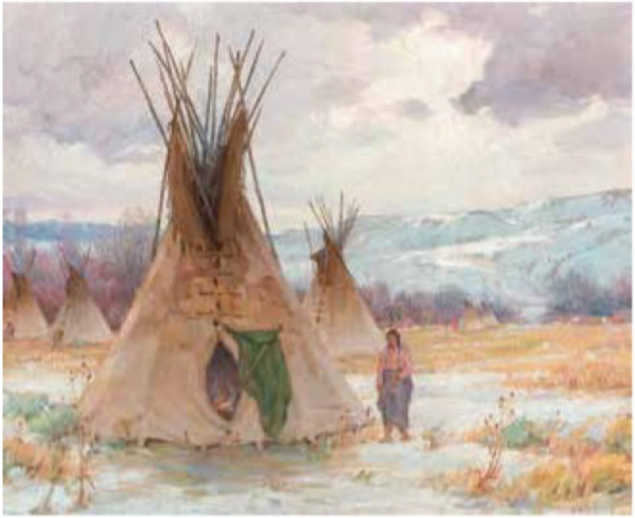
Santa Fe Art Auction, 932 Railfan Road,
Santa Fe, NM 87505
(505) 954-5858, www.santafeartauction.com

E. Martin Hennings (1886-1956), *The Corral*, oil on canvas, 13½ x 13½″ **Estimate: $12/18,000**

Pieces of the West

Western works are key highlights of Heritage Auctions' May 12 American art sale in Dallas.





A a wide array of offerings will be available to bidders on May 12 in Dallas during Heritage Auctions' upcoming sale, *Diverse Visions: Important Works by American Masters*. The sale marks an important milestone for Heritage, which is seeing renewed interest in its dedicated American art sales.

"We are definitely having a moment," says Aviva Lehmann, senior vice president and director of American art at Heritage Auctions. "We have seen very strong success in this category, so much that we are seeing serious growth. There are not enough hours in the day or days in the week to handle it all."

The sale will feature fewer than 100 lots, including some fantastic Western examples, one being Arthur Wesley Dow's *Cosmic Cities, Grand Canyon of Arizona*, an oil on canvas from 1912. Estimated at $300,000 to $500,000, the work has a long exhibition history and has appeared in several books on the artist. "The Dow is a beautiful image. Even though it shows the Grand Canyon, I wouldn't call the artist a Western painter. He's more a mystical modernist. It's a powerful piece and massive," Lehmann adds.

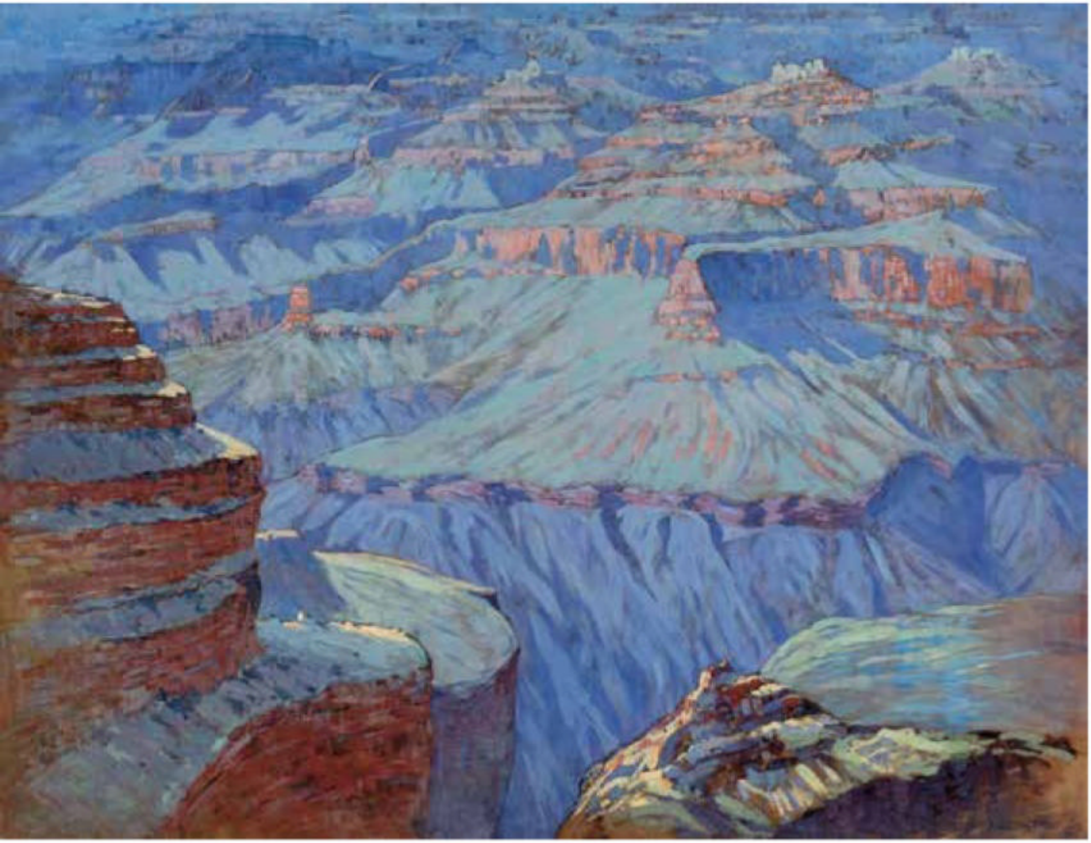
Also available is Joseph Henry Sharp's *Crow Lodge – Foot of Custer Battle Field* from around 1923. The work is representative of Sharp's extensive painting on the Crow Agency in Montana. It shows a single figure standing by a teepee amid an open field with snowy hills in the distant background. It's estimated at $50,000 to $70,000.

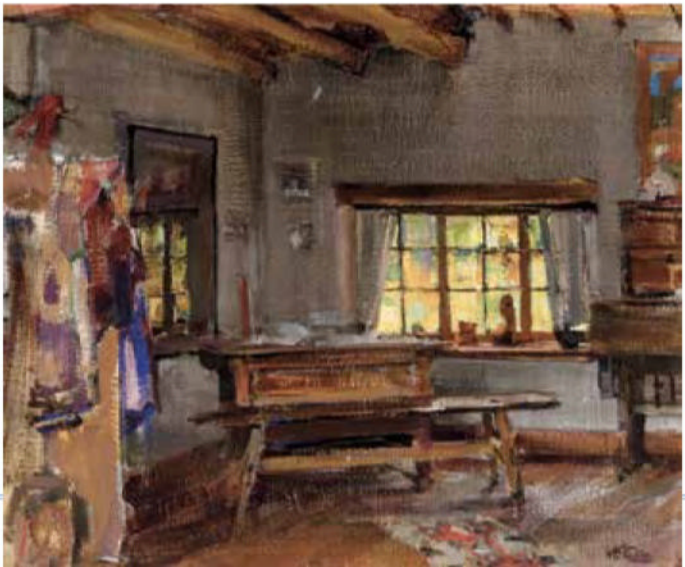
Sharp also famously lived in Taos, New Mexico, not far from Nicolai Fechin, who will have one work in the sale, *Taos Studio Interior*. The piece has never been on the market. It's expected to fetch $150,000 to $250,000.

Birger Sandzén will have several lots, leading with *Lake at Moonrise, Estes Park, Colorado*, an oil from 1949. Sandzén, who was born in Sweden, spent much of his time in America in Kansas where he was a teacher and a prominent advocate for the arts. This piece is estimated at $30,000 to $50,000.

Above: **Birger Sandzén (1871-1954)**, *Lake at Moonrise, Estes Park, Colorado*, 1949, oil on Masonite, 21⅞ x 24" **Estimate: $30/50,000**

Left: **Joseph Henry Sharp (1859-1953)**, *Crow Lodge - Foot of Custer Battle Field*, 1923-24, oil on board, 16 x 19¾" **Estimate: $50/70,000**





Diverse Visions: Important Works by American Masters

May 12, 2023

Heritage Auctions, 2801 W.
Airport Freeway, Dallas, TX 75261
(877) 437-4824, www.ha.com

Above: **Arthur Wesley Dow (1857-1922)**, *Cosmic Cities, Grand Canyon of Arizona*, 1912, oil on canvas, 60 x 78″ **Estimate: $300/500,000**

Left: **Nicolai Fechin (1881-1955)**, *Taos Studio Interior*, oil on canvas, 20 x 24″ **Estimate: $150/250,000**

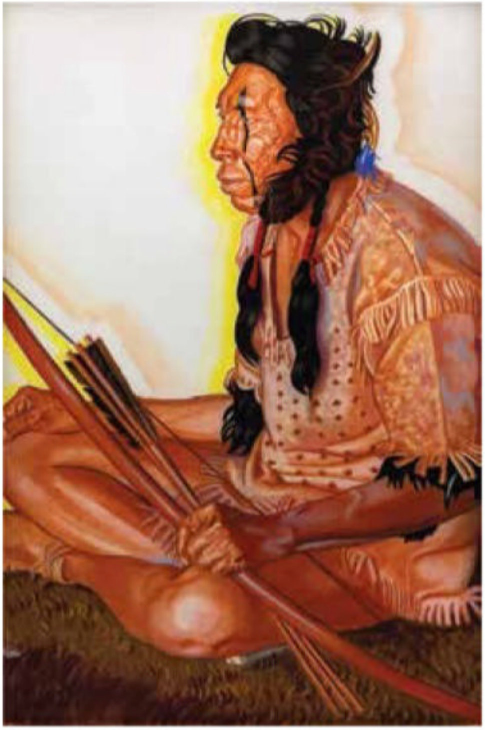
High Caliber

Hindman Auctions highlights Western and contemporary Native American artworks in their May 4 sale.

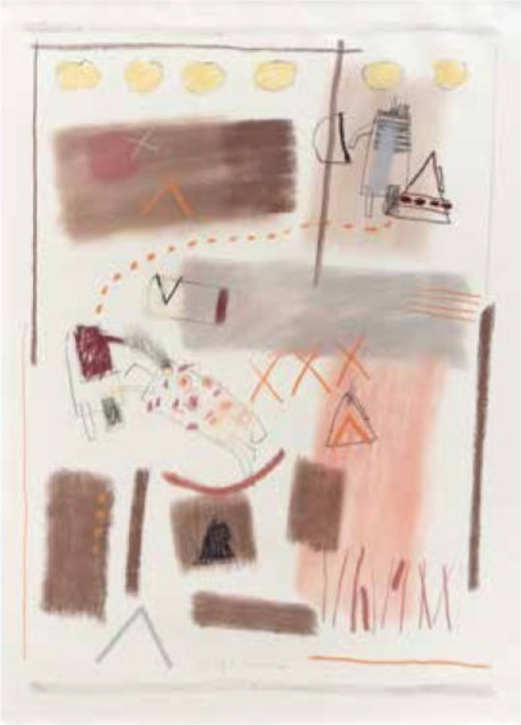
For Hindman's biannual auction *Western & Contemporary Native American Art*, collectors can expect quite the thrilling line-up. Alexandria Dreas, Hindman's associate specialist for Western art, can attest to the high quality of the 276 lots that will be sure to interest collectors of all kinds.

"The caliber of property we bring to the secondary art market will be of great interest to collectors seeking art that represents the experience of the American West," says Dreas. "We are proud to be one of the strongest auction houses offering this specific category of work, and always strive to improve on our previous successes. This sale includes material from several important collections: property from a corporate art collection out of Oklahoma, property from the estate of Harry M. Cornell Jr. and property from an estate being sold to benefit the Wichita Art Museum, just to name a few. All of them bring to the market fresh material, never before offered at auction."

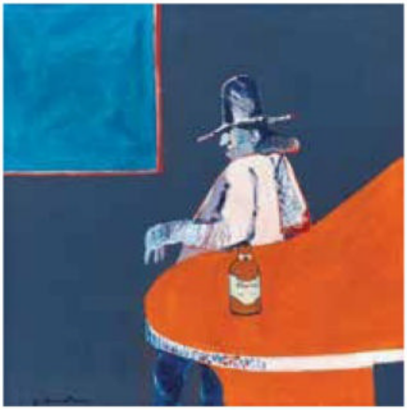
From the contemporary Western category, Hindman's is particularly excited for "the strong selection of paintings and sculptures from Ed Mell," Dreas explains. "As one of the most popular artists of our time, we are excited to showcase so many great examples of his artwork in both bronze and paint." Coming from the Smith Collection in Scottsdale, Arizona, there will be around 14 Mell pieces available at the sale, with the



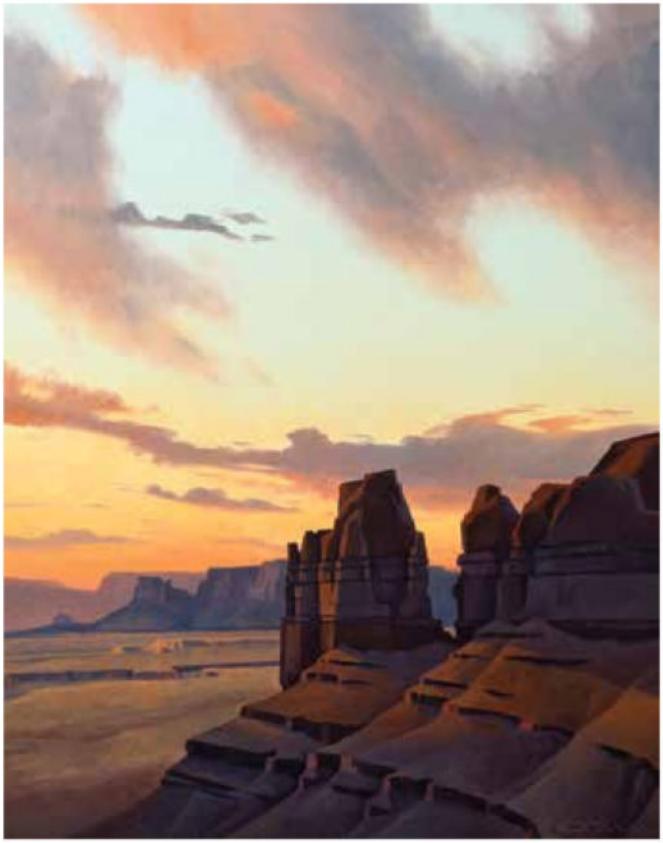
Winold Reiss (1886-1953), *Plenty Treaties*, 1943, pastel on paper, 39 x 26". Property from the Collection of Ned Jacob.
Estimate: $70/90,000



Jaune Quick-To-See Smith (Confederated Salish/Kootenai), *Kalispell Series #40*, pastel on paper, 41½ x 29½" **Estimate: $6/8,000**



Fritz Scholder (1937-2005), *Indian at the Bar*, 1969, acrylic on canvas, 30 x 30″
Estimate: $50/70,000



Ed Mell, *Quiet Distance*, 1993, oil on canvas, 44 x 34″. Property from the Smith Collection, Scottsdale, Arizona. **Estimate: $40/60,000**

highest estimate for his oil on canvas *Quiet Distance* ($40/60,000). Along with painting *Vaulting Clouds* (est. $50/70,000), the works feature the artist's quintessential depictions of sweeping Western landscapes painted in an abstracted and modernist style.

For the historic Western side of the sale, one possible top lot is Winold Reiss' 1943 pastel *Plenty Treaties* (est. $70/90,000). The stunning piece depicts the portrait of Blackfeet leader Plenty Treaties. "Renowned for his powerful portraiture, Reiss painted more than 250 works depicting Native Americans, and the one to be offered here is a beautiful display of his talent," shares the Hindman representatives.

Additional historic Western works to follow are Birger Sandzén's 1939 *Autumnal Landscape* (est. $60/80,000) and Leon Gaspard's 1917 work *Untitled (Russian Village Market)*, with an estimate of $12,000 to 18,000. Other top contemporary Western works include Richard Schmid's 1962 painting *Gladiolas* with a strong estimate of $40,000 to $60,000.

Heading to the contemporary Native American session of the sale, "we are once again thrilled to present some incredible examples of work by Fritz Scholder including an iconic example from 1969 titled *Indian at the Bar* (est. $50/70,000)," says Dreas. "Juxtaposing the image of the Native American with a can of Coors beer and using layers of highly pigmented, pop-like color, Scholder creates a painting that perfectly illustrates the struggle to balance modernity with tradition and identity in the life of 20th-century Indigenous people."

Dreas also notes another lot to watch is a pastel on paper by Jaune Quick-to-See Smith titled *Kalispell Series #40* (est. $6/8,000). "We have been champions of her work for years and are so excited that her incredible talent has begun garnering the success it so deserves," Dreas says. "Hindman is proud to once again offer an original artwork by this incredible artist, whose acclaim only continues to build!"

Bidding for the May 4 *Western & Contemporary Native American Art Sale* will be available through Hindman's Denver showroom, absentee, phone, and online bidding through the auction website, Live Auctioneers and Invaluable. An online-only sale will follow on May 5, featuring 275 lots of significance.

Western & Contemporary Native American Art Sale

May 4, 2023

2737 Larimer Street, Suite C,
Denver, CO, 8025
(303) 825-1855,
www.hindmanauctions.com

Treasure Trove

Lonesome Dove author Larry McMurtry's estate hits Vogt Auctions in Texas.

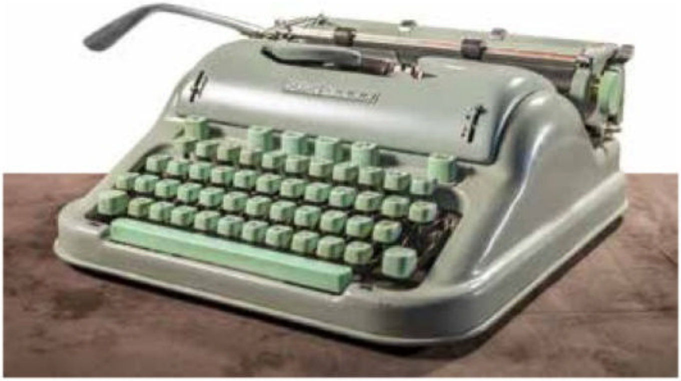
Few books have touched the West quite like *Lonesome Dove*, the story of retired Texas Rangers driving cattle during the closing out of the Old West in the 1870s. It's a book that has inspired countless paintings and sculptures and is frequently in art libraries of many great Western artists.

Lonesome Dove's author, Larry McMurty, won the Pulitzer Prize for fiction in 1985 for the book. His other hits were *Terms of Endearment*, *The Last Picture Show* and the screenplay (he was a cowriter with Diana Ossana) for *Brokeback Mountain*.

McMurtry died in 2021 at the age of 84. His family will be offering his estate to bidders through Vogt Auction on May 29 in San Antonio, Texas. The sale will include around 400 lots. Key items in the sale are several writing desks used by the author in his two homes—one home in Phoenix and also his sprawling residence in Archer City, Texas.

The auction will also have 14 typewriters used by the iconic writer. All 14 are Hermes 3000 typewriters, and all were used by the author at various places and points of his career.

Rob Vogt, director of Vogt Auction, says McMurtry was an influential figure in the West, particularly Texas. "No question. He was a lifelong Texan and what he was able to provide to our particular lifestyle and land is immeasurable. He became an ambassador to the whole United States because he was able to capture an iconic story of the West," Vogt says. "I'm a Texan and I grew up with his stories. His journey was incredible. It might sound sentimental, but it's totally true. *Lonesome Dove* in particular has been a cornerstone to the Texas mythos and it has proven to be incredibly enduring within the culture of the West."

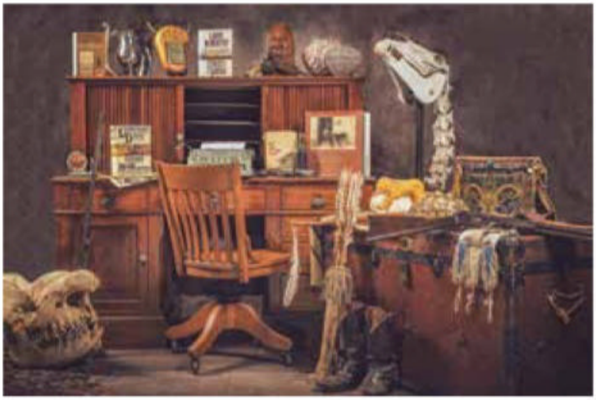


Larry McMurtry's famed Hermes 3000 typewriter, one of several from his Archer City, Texas home. **Estimate: $5/10,000**

Larry McMurtry Estate Sale

May 29, 2023

Vogt Auctions, 7233 Blanco Road,
San Antonio, TX 78216
(210) 865-8648, www.vogtauction.com

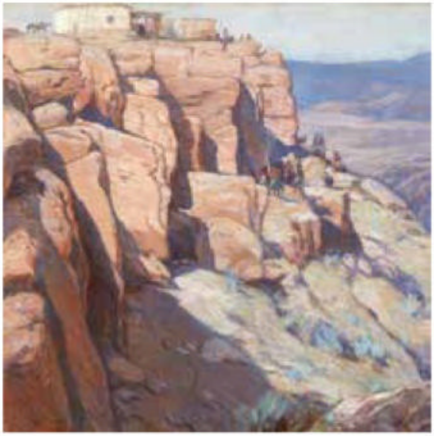


Writing desk used by Larry McMurtry at his Archer City home. **Estimate: $1/3,000**

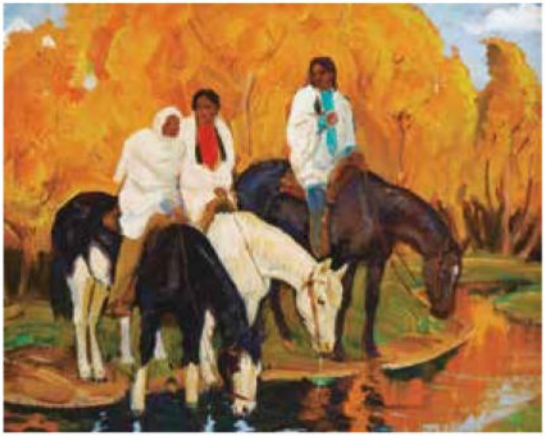
Larry McMurtry's boots. **Estimate: $500/1,000**

Key Examples

Fine works by several important Western artists will be available to bidders at a John Moran Auctioneers sale.



Carl Oscar Borg (1879-1947), *Hopi Rain Dance*, oil on canvas, 30 x 30" **Estimate: $20/30,000**



Laverne Nelson Black (1887-1938), *Western Native Americans on Horseback*, oil on board, 10 x 12" **Estimate: $15/20,000**

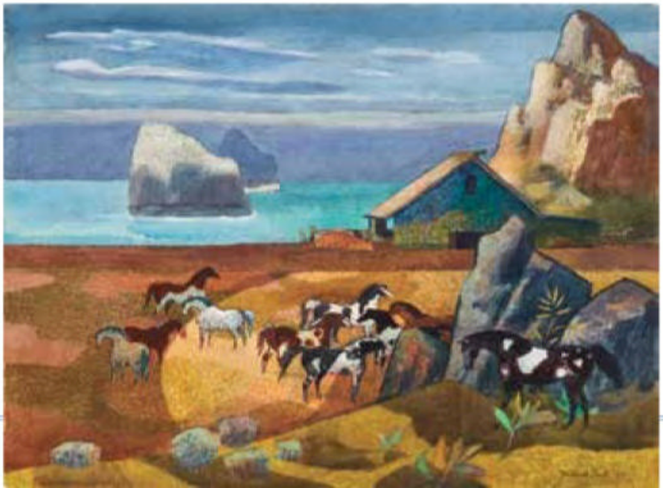
On May 9, John Moran Auctioneers will present its seasonal *California & American Fine Art* in Monrovia, California. The sale will feature several stunning examples of Western art by respected and collectible artists.

One piece that should delight collectors is Carl Oscar Borg's *Hopi Rain Dance*, showing a group of dancers on the edge of a perilous cliff at Second Mesa. The square painting is filled with the contours and shadows of the canyon wall, with small details of the village and figures buried deep within the streaks of carefully placed color. The work is estimated at $20,000 to $30,000.

Laverne Nelson Black's *Western Native American on Horseback* will also be offered, with estimates of $15,000 to $20,000. The work, measuring 10 by 12 inches, has a strong composition with three riders and three horses at the edge of a curving stream.

One artist who is not typically represented in Western sales is Millard Sheets, whose piece *Horses along a coastline* will be offered. The watercolor is estimated at $8,000 to $10,000.

Other works in the sale include Edgar Payne's harbor scene *Brittany Boats in Harbor* (est. $20/30,000), Thomas Hill's *Crescent Lake – Yosemite Valley* (est. $20/30,000) and an exceptional John Marshall Gamble, *Wild Lilac – Santa Barbara* (est. $20/30,000).



California & American Fine Art

May 9, 2023

John Moran Auctioneers,
145 E. Walnut Avenue, Monrovia,
CA 91016, (626) 793-1833,
www.johnmoran.com

Millard Sheets (1907-1989), *Horses along a coastline*, 1981, watercolor on paper, 22 x $29\frac{5}{8}$" **Estimate: $8/10,000**

SOLD!

Who's buying whose art they first saw in this magazine.

Western Art Collector magazine has changed the way artists, galleries and collectors connect. It has closed the gap that previously existed in the Western art market. Spectacular and instant SOLD! stories keep rolling in. On this page you can read just some of the feedback pouring into our office from coast to coast on sales and connections achieved. And now that the Virtual Version of the magazine launches up to 10 days before the Printed edition arrives, collectors can find new art even faster.

Historic night for Mark Maggiori

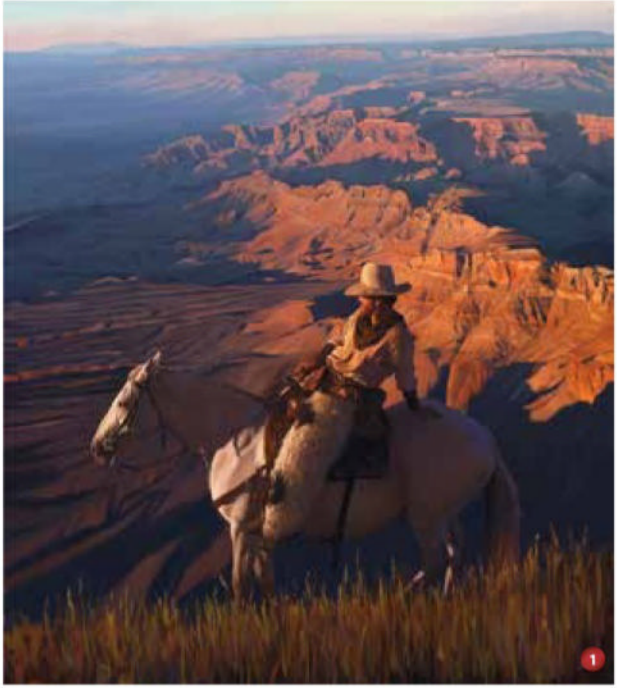
On March 11, Legacy Gallery presented a new solo show for painter Mark Maggiori titled *Beyond the Golden Skies*. Buzz for the show had reached a fever pitch in the days leading up to the sale, which did not disappoint with a number of historic milestones when it finally opened.

Not only did Maggiori sell out all 28 works, often with dozens or hundreds of bids in the boxes, but he also managed to break or tie seven personal world auction records—one after another across nine lots. His auction record was $99,000 going into the event, and then quickly hit $180,000, $195,000, $200,000, $300,000, $380,000 and finally $500,000 with the piece *In the Middle Runs a River*. Living Western artists who have achieved $500,000 or more at auction are on a very short list: Martin Grelle, Howard Terpning and now Maggiori.

Although no accurate figures were kept, the show also likely broke attendance records for a solo Western show with hundreds of fans and collectors in Legacy Gallery, and a line down the street to get in.

One final record was the sales total: $3,079,000.

Interested in having your SOLD! stories featured in Western Art Collector magazine? Email Michael Clawson at mclawson@westernartcollector.com to find out how you can share your recent sales and successes.



1. *In the Middle Runs a River*, oil on canvas, 36 x 32"
Estimate: $50/70,000
SOLD: $500,000

2. Mark Maggiori and his wife, Petecia, and their daughter Wilderness at the opening of his sold-out show.

3. A standing room-only crowd at Legacy Gallery.

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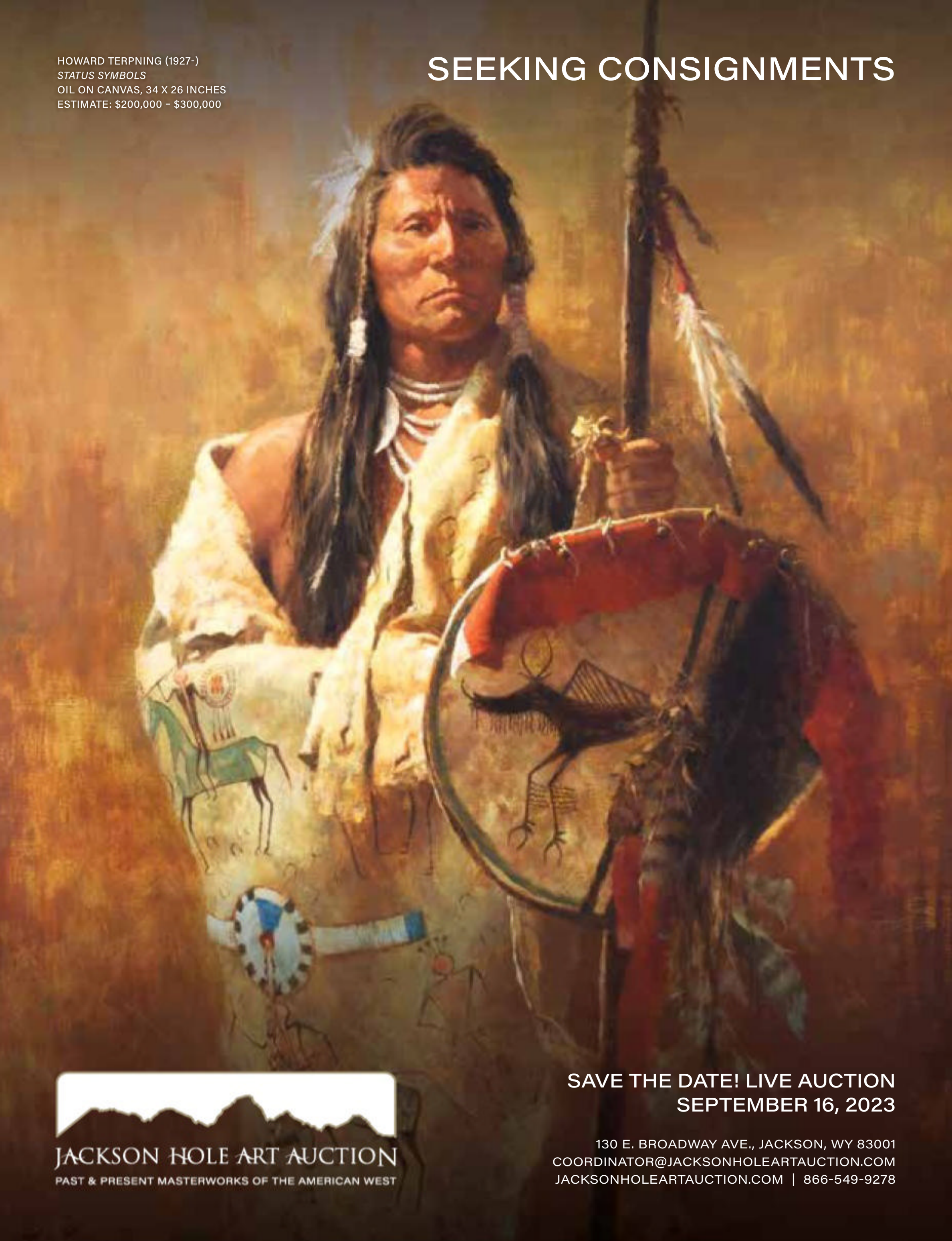

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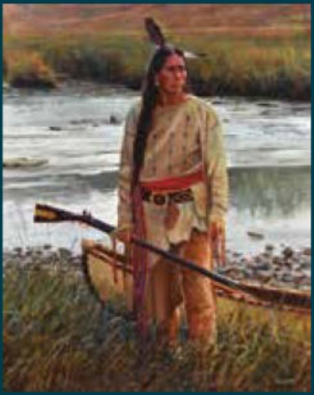
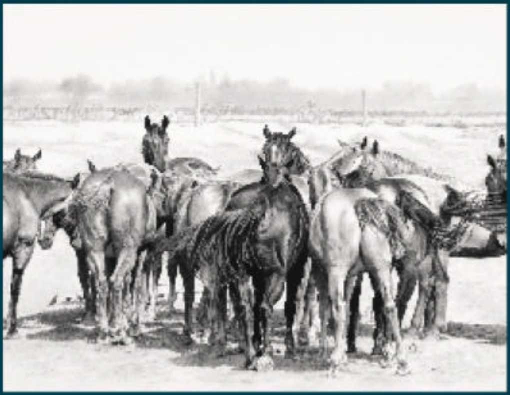
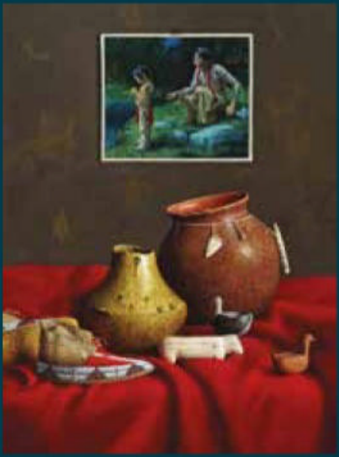
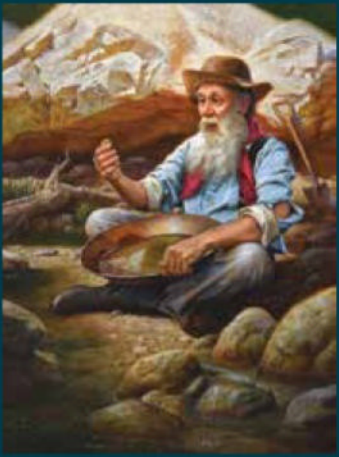


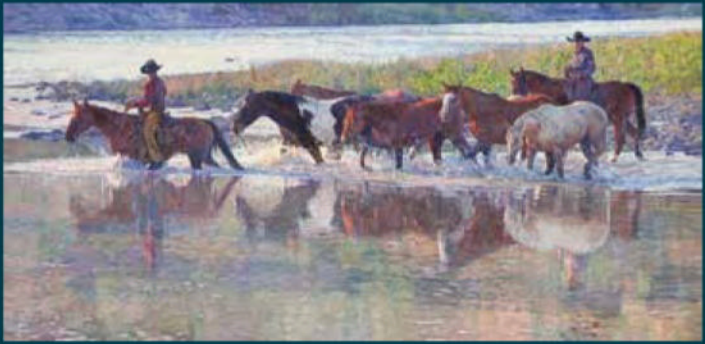




Summer Show

MAY 6, 2023





JOHN FAWCETT *Blackfoot Hunter*, oil 20 × 16, $6,500 • **RACHEL BROWNLEE** *Peace*, charcoal 20 × 26, $7,150 • **WILLIAM ACHEFF** *Teaching Children*, oil 22 × 16, $21,000
ALFREDO RODRIGUEZ *Eureka!!*, oil 30 × 24, $16,500 • **WAYNE JUSTUS** *Cool Reflections*, oil 12 × 24.75, $7,500

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